

Walter Buchanan



SOLFEGE

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SOLFEGE

BY

WALTER BUCHANAN

1947

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PREFACE

SOLFEGE IS A METHOD OF TEACHING MUSICIANSHIP. OF THE TWO TYPES OF SOLFEGE, THE MOVABLE, RATHER THAN THE FIXED DO, IS USED IN THIS BOOK. THE CHOICE OF THE MOVABLE DO AS THE BETTER METHOD FOR AMERICANS IS ARGUED IN THE AUTHOR'S DOCTORAL DISSERTATION, AN EXPERIMENTAL STUDY COMPLETED AT THE UNIVERSITY OF MICHIGAN IN 1946.

WE HAVE TAKEN THE WORD SOLFEGE FROM THE FRENCH, WHO USE THE FIXED SYSTEM; AND APPLIED IT TO OUR OWN MOVABLE DO. BY THE VERY USE OF THE TERM SOLFEGE WE ARE SIGNALIZING MANY RADICAL DEPARTURES FROM THE SYSTEM OF TONIC SOLFA AS TAUGHT BY JOHN CURWEN IN THE NINETEENTH CENTURY IN ENGLAND.

SOLFEGE IS A DIAMOND OF MANY FACETS. IT IS FIRST OF ALL A SET OF NAMES THAT EXPRESS THE DEGREES OF THE MUSICAL SCALE IN WORDS OF ONE SYLLABLE. IT IS AS FINE A DEVELOPER OF GOOD SINGING TONE AS ANY VOCALIZATION INVOLVING PURE VOWELS AND INITIAL LINGUAL CONSONANTS. IT SIMPLIFIES MUSIC READING FOR THE BEGINNING SINGER AND ENCOURAGES THE ADVANCED MUSICIAN TO THINK MELODICALLY.

THE DIAMOND HAS BEEN POLISHED BY GENERATIONS OF MUSICIANS FROM THE ELEVENTH CENTURY TO THE PRESENT DAY. IN THE BELIEF THAT THIS BOOK REPRESENTS A FURTHER CONTRIBUTION, THE AUTHOR WISHES TO EXPRESS HIS APPRECIATION TO THOSE MEMBERS OF THE FACULTY OF THE UNIVERSITY OF MICHIGAN AND THE FACULTY AND STUDENTS OF THE UNIVERSITY OF CALIFORNIA, SANTA BARBARA COLLEGE, WHO HAVE CONTRIBUTED THEIR PART TOWARD THE PERFECTION OF THE SOLFEGE ART AND METHOD.

THIS BOOK IS PLANNED AS AN OUTLINE FOR TWO SEMESTERS OF WORK IN MUSICIANSHIP. OUR MOST IMPORTANT SUPPLEMENTARY MATERIAL AT SANTA BARBARA COLLEGE, IS THE FOLK SONG SIGHT SINGING SERIES, PUBLISHED BY THE OXFORD UNIVERSITY PRESS, BOOKS 1 AND 2 FOR THE FIRST SEMESTER, 3 AND 9 FOR THE SECOND SEMESTER, AND 5 AND 6 FOR A THIRD SEMESTER. VISUAL AIDS, SUCH AS THE WRIGHT WAY NOTE FINDER (DODGE CITY, KANSAS) AND DEVICES FOR TEACHING RHYTHM, ARE PARTICULARLY HELPFUL IN THE FIRST SEMESTER. WE HAVE MANY SETS OF FLASH CARDS OF OUR OWN INVENTION.

WALTER BUCHANAN

SANTA BARBARA, CALIFORNIA
FEBRUARY 1947



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CHAPTER I

FIXED PITCH AND THE TREBLE STAFF

THE SEVEN LETTERS. FOR CENTURIES MEN HAVE BEEN DEVELOPING A METHOD FOR READING AND WRITING THE PITCHES OF MUSICAL TONES. IN ENGLAND AND AMERICA, THE FIRST SEVEN LETTERS OF THE ALPHABET ARE USED FOR THIS PURPOSE, IN CONJUNCTION WITH THE FIVE LINE STAFF. THE SEVEN LETTERS, PLUS AN EIGHTH, OR OCTAVE, FORM AN ASCENDING MUSICAL SCALE, E.G., ABCDEFGA, OR CDEFGABC. THE SAME ALPHABET BACKWARDS FORMS A DESCENDING SCALE: AGFEDCBA OR CBAGFEDC. ALTHOUGH THE LETTERS FORM A SCALE, THEY ARE NOT EQUALLY SPACED. THE DISTANCE FROM E TO F AND B TO C IS A HALF STEP, WHILE THE DISTANCE BETWEEN THE OTHER LETTERS IS A WHOLE STEP. THE INTERVALS BETWEEN THE ASCENDING LETTERS MAY BE SHOWN THIS WAY: C D EF G A BC.

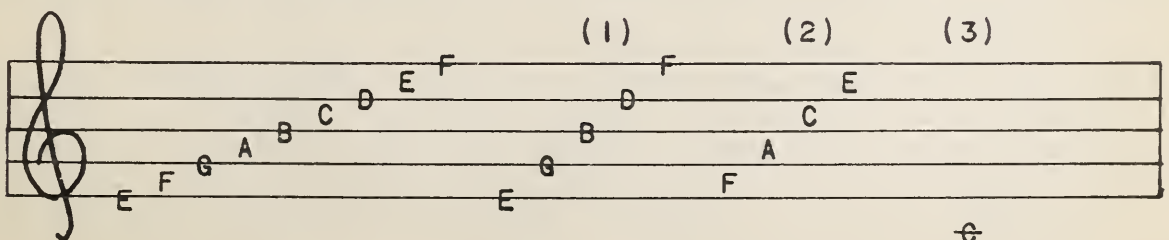
ACCIDENTALS. OUR MUSIC USES TWELVE PITCHES, AND OCTAVES, ABOVE AND BELOW, OF THESE TWELVE PITCHES. THESE TWELVE PITCHES FORM A LADDER OF HALF STEPS:

1	2	3	4	5	6	7	8	9	10	11	12
C	D	E	F	G	A	B	C				

TO DESIGNATE THE SECOND PITCH ABOVE, WE MAY RAISE THE C WITH A SHARP (#), OR LOWER THE D WITH A FLAT (b). TO RETURN THE C OR D TO THEIR NATURAL PITCH, WE USE THE NATURAL SIGN (n).

THE STAFF. A VISUAL AID CONSISTING OF FIVE HORIZONTAL LINES, IS THE STAFF. ASSIGNING THE SEVEN LETTERS TO THE LINES AND SPACES OF THE STAFF MAKES POSSIBLE THE INSTANT RECOGNITION OF THE PROPER OCTAVE OF EACH PITCH AND ALSO PROVIDES A SIMPLE MEDIUM FOR WRITING DOWN THE SIMULTANEOUS SOUNDING OF SEVERAL PITCHES.

THE TREBLE CLEF. THE TREBLE OR G CLEF IS A SIGN WHICH INDICATES THAT THE SECOND LINE OF THE STAFF ON WHICH IT IS PLACED IS G ABOVE MIDDLE C. THE OTHER PITCHES ARE ASSIGNED TO THE LINES AND SPACES IN ALPHABETICAL ORDER FROM THE BOTTOM TO THE TOP LINE. IT IS BEST TO LEARN SEPARATELY THE LETTERS WHICH SHOW THE PITCHES OF THE LINES (1) AND THOSE WHICH SHOW THE PITCHES OF THE SPACES (2).



SINCE THE USUAL RECKONING IN MUSIC IS FROM LOWER PITCHES UPWARDS, RATHER THAN FROM THE TOP DOWNWARDS, WE CALL THE BOTTOM LINE THE FIRST LINE AND TOP LINE THE FIFTH LINE. IN THE SAME WAY THE BOTTOM SPACE IS CALLED THE FIRST SPACE. FOR ADDITIONAL PITCHES ABOVE OR BELOW THE FIVE LINE STAFF, SHORT LEDGER LINES ARE ADDED. THE LINE BELOW THE TREBLE STAFF IS MIDDLE C.

THE VOICE PART IN VOCAL SOLO MUSIC IS USUALLY WRITTEN ON THE TREBLE STAFF. MOST SOLOS MAY BE SUNG EITHER BY MEN OR BY WOMEN. WHEN MEN READ SOLO MUSIC ON THE TREBLE STAFF, THE ACTUAL SOUND OF THEIR VOICES IS ONE OCTAVE LOWER THAN THE PITCH INDICATED BY THE G CLEF.

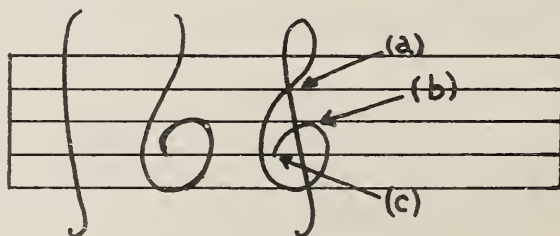
FIRST ASSIGNMENT. A SOLFEGE WORK BOOK ACCOMPANIES THIS TEXT. PARTS OF THE ASSIGNMENTS BELOW ARE TO BE COMPLETED IN THE WORK BOOK.

1. STUDY THE MEANINGS OF ALL THE UNDERLINED WORDS IN THE FIRST CHAPTER. IN ANY NEW FIELD IT IS IMPORTANT TO BUILD UP YOUR VOCABULARY AS SOON AS POSSIBLE.

2. PRACTICE SAYING THE SEVEN LETTERS BACKWARDS AS WELL AS FORWARDS, BEGINNING AND ENDING WITH EACH LETTER IN TURN, E.G., AGFEDCBA, BAGFEDCB. THIS PRACTICE IS NECESSARY TO ENABLE ONE TO GO DOWN THE STEPS OF THE SCALE AS EASILY AS HE GOES UP.

3. LEARN ALL THE PITCHES OF THE LINES AND SPACES. BE ABLE TO ANSWER QUESTIONS LIKE THIS: "WHAT IS THE THIRD LINE?" (ANSWER: THE THIRD LINE IS B.)

4. DRAW THE ACCIDENTAL SIGNS AND G CLEF UNTIL CONSIDERABLE PROFICIENCY IS ACQUIRED. MAKE THE VERTICAL LINES OF THE # FIRST. MAKE THE NATURAL WITH TWO LINES: 1 AND 1=1. PRACTICE PUTTING THESE SIGNS BEFORE NOTES ON THE STAFF, ON THE SAME LINES OR SPACES AS THE NOTES. MAKE THE G CLEF IN TWO STROKES.



NOTICE THAT THE SECOND STROKE CROSSES THE FIRST ON THE FOURTH LINE (a), GOES BACK TO THE THIRD (b), FINALLY STOPPING ON THE SECOND (c).

CHAPTER II

RELATIVE PITCH AND SOLFEGE

MAJOR KEYS. MOST OF OUR MUSIC IS WRITTEN IN MAJOR KEYS. EACH KEY HAS ITS OWN KEYNOTE. THE OTHER NOTES IN THE KEY HAVE VARYING DEGREES OF IMPORTANCE, BUT ALL ARE DIRECTLY RELATED TO THE KEYNOTE. AS THERE ARE TWELVE PITCHES (AND THEIR OCTAVES), SO THERE ARE TWELVE MAJOR KEYNOTES AND TWELVE MAJOR KEYS IN COMMON USE.

WE ARE ABLE TO SING A MAJOR SCALE OR MELODY NO MATTER WHAT OUR STARTING POINT MAY HAPPEN TO BE, SINCE ALL MAJOR KEYS ARE ALIKE. THE FIFTH NOTE IN ONE KEY, FOR EXAMPLE, HAS THE SAME RELATIONSHIP TO ITS KEYNOTE AS THE FIFTH NOTE IN ANOTHER KEY. WHEN WE LEARN THE NAMES OF THE VARIOUS DEGREES OF THE MAJOR SCALE AND SENSE THEIR RELATIONSHIP TO THEIR KEYNOTE, WE ARE ABLE, AFTER THE KEYNOTE IS SOUNDED, TO SING IN ANY MAJOR KEY WITH EQUAL EASE.

SOLFEGE. THE NAMES OF THE SCALE DEGREES ARE ATTRIBUTED TO GUIDO D'AREZZO (980-1050). GUIDO OBSERVED THAT THE MELODY OF A HYMN TO ST. JOHN HAPPENED TO BE SO CONSTRUCTED THAT ITS SUCCESSIVE PHRASES BEGAN ON SIX SOUNDS OF THE SCALE, IN THEIR ASCENDING ORDER. TAKING UT FROM THE FIRST LINE OF THE HYMN, RE (A STEP ABOVE IT) FROM THE BEGINNING OF THE SECOND LINE, AND SO ON, GUIDO HAD A SET OF SIX MOVABLE SYLLABLES WITH WHICH HE GAVE THE POPE A MUSIC LESSON AND TAUGHT HIM TO SING AT SIGHT IN A FEW HOURS. THE GREATEST ADMIRATION MUST BE EXPRESSED FOR THE CONTRIBUTIONS OF THIS REMARKABLE MAN (GUIDO) WHO SEEMS TO HAVE LIVED A LIFE FILLED WITH VIGOROUS ACTIVITY IN SPREADING HIS IDEAS FOR THE IMPROVEMENT OF THE ART OF MUSIC.

ABOUT 1600, FRENCH MUSICIANS BEGAN TO USE THE GUIDONIAN SYLLABLES IN A FIXED POSITION. SI WAS ADDED FOR THE SEVENTH SCALE DEGREE AND ABOUT 1650 IN ITALY, UT WAS REPLACED BY THE MORE SINGABLE DO. IN THE NINETEENTH CENTURY IN ENGLAND, SI WAS CHANGED TO TI (SPELLED TE IN ENGLAND). THE ENGLISH AND AMERICANS HAVE GENERALLY USED THE SYLLABLES AS MOVABLE NAMES OF THE SCALE DEGREES, WHILE THE FRENCH AND ITALIANS HAVE USED THEM AS WE USE THE LETTERS. JOHN CURWEN, AN ENGLISH NONCONFORMIST MINISTER OF THE NINETEENTH CENTURY, HAS HAD MORE INFLUENCE ON OUR PRESENT SYSTEM OF SOLFEGE THAN ANY MAN SINCE GUIDO.

THE MAJOR SCALE. WE USE THE FIRST SEVEN LETTERS OF THE ALPHABET TO INDICATE FIXED PITCHES, AND GUIDO'S SYLLABLES, WITH SLIGHT CHANGES AND ADDITIONS, FOR NAMES OF THE STEPS IN THE SCALE. ONE OF THE FIRST STEPS IN GETTING ACQUAINTED WITH THESE NAMES IS TO LEARN THEM BACKWARDS AS WELL AS FORWARDS, THAT IS, DOWN THE SCALE AS WELL AS UP.

DO
TI TI
LA LA
SO SO
FA FA
MI MI
RE RE
DO DO

ALTHOUGH DO IS THE KEYNOTE, IT IS EVEN MORE COMMON TO FIND IT IN THE MIDDLE OF A MELODY RANGE, THAN AT THE TOP AND BOTTOM.

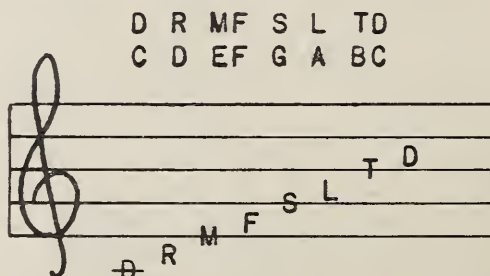
SO
FA FA
MI MI
RE RE
DO DO DO
TI TI
LA LA
SO

DO IS THE KEYNOTE OR HOME BASE TO ANY MELODY. SO IS THE DOMINANT MELODY NOTE.

WHILE WE ARE ABLE TO SING THE MAJOR SCALE WITHOUT THINKING OF THE INTERVALS BETWEEN THE ASCENDING STEPS, THESE INTERVALS ARE NOT ALL THE SAME. ALL THESE INTERVALS ARE WHOLE STEPS, EXCEPT MI TO FA AND TI TO DO, WHICH ARE HALF STEPS. THE ASCENDING SCALE IS ACTUALLY SPACED LIKE THIS. (WE USE A SOLFEGE SHORTHAND WHICH OMITTS THE VOWELS.)

D R MF S L TD

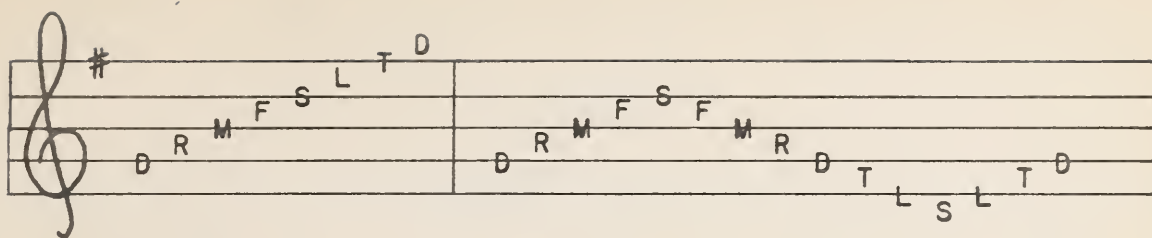
SINCE THE SPACING OF THE FIXED LETTERS STARTING WITH C, CORRESPONDS TO THE SPACING OF THE SYLLABLES, WE NEED NO ACCIDENTALS TO FORM A MAJOR SCALE IN THE KEY OF C.



HOWEVER IF WE START ON G, WE NEED TO SHARP ONE OF THE LETTERS TO FORM A MAJOR SCALE.

D R MF S L TD
G A BC D EF [♯]G

SINCE THIS SHARP IS INDICATED IN THE KEY SIGNATURE WHICH IMMEDIATELY FOLLOWS THE CLEF SIGN, IT DOES NOT NEED TO BE REPEATED AGAIN EACH TIME THE F IS USED:



SECOND ASSIGNMENT. THE DEVELOPMENT OF A FEELING FOR PITCH RELATIONSHIPS BY MEANS OF SOLFEGE WILL OCCUPY A LARGE PART OF THE CLASS TIME. THE TRANSFER OF THE MAJOR SCALE TO THE LETTERS AND STAFF MAY BE LEARNED AT HOME.

1. HAND IN A SINGLE PAGE PAPER, TYPEWRITTEN, DOUBLE-SPACED, EXPLAINING THE NECESSITY FOR NAMES OF THE STEPS IN THE MAJOR SCALE, AS WELL AS NAMES OF FIXED PITCHES.

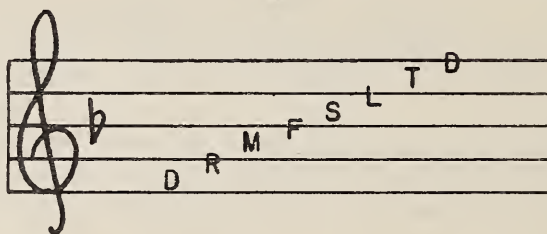
2. CONSTRUCT MAJOR SCALES BY USE OF SOLFEGE IN THE WAY SHOWN ABOVE, STARTING WITH D, A AND E, AS KEYNOTES. TRANSFER THESE TO THE STAFF WITH THE PROPER KEY SIGNATURE.

CHAPTER III

THE TWELVE MAJOR KEYS

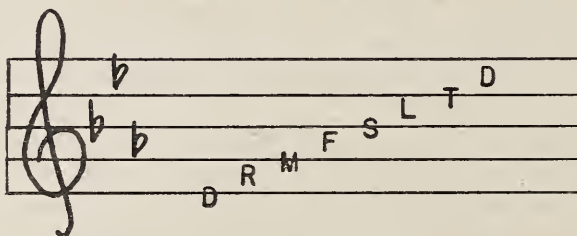
SIGNATURES WITH FLATS. IF WE START WITH F AS THE KEYNOTE, WE NEED TO FLAT ONE LETTER TO FORM A MAJOR SCALE.

D R M F S L T D
F G A B C D E F



WE CAN CONSTRUCT A SCALE IN THE SAME WAY STARTING FROM A FLAT PITCH.

D R M F S L T D
E F G A B C D E



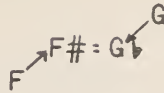
MAJOR KEY SIGNATURES. IF WE START FROM EACH OF THE TWELVE PITCHES AND CONSTRUCT MAJOR SCALES, WE FIND THE NECESSITY FOR THESE KEY SIGNATURES:

1	2	3	4	5	6	7	8	9	10	11	12
C	D	E	F	G	A	B					
		2#	4#		1#	3#	5#				
5b	3b	1b	6b	4b	2b						

THE MAJOR KEY SIGNATURES MAY BE LEARNED IN THIS FORM:

b	1	2	3	4	5	6
	F	B	E	A	D	G
#	6	5	4	3	2	1

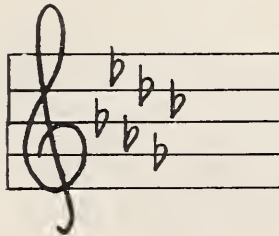
F SHARP IS THE SAME KEY AS G FLAT.



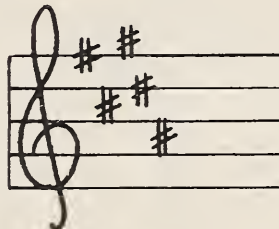
F SHARP AND G FLAT ARE ENHARMONICALLY THE SAME, THAT IS, THEY HAVE THE SAME PITCH ALTHOUGH THEY HAVE DIFFERENT NAMES. WE SHALL USE THE KEY OF G FLAT, WITH A SIGNATURE OF SIX FLATS, IN PREFERENCE TO F SHARP, WITH A SIGNATURE OF SIX SHARPS.

ALL THE MAJOR KEYS WITH FLATS IN THEIR SIGNATURES BEGIN ON THE FLATTED PITCH EXCEPT F. USING THE DESIGN ABOVE, WE SEE THAT F HAS 1 FLAT, B FLAT HAS 2 FLATS, E \flat HAS 3 FLATS, AND SO FORTH. OR IF WE WISH TO DETERMINE THE KEY BY LOOKING AT THE SIGNATURE WE SEE THAT IF THERE IS 1 FLAT THE KEY IS F, 2 FLATS IS B \flat , 5 SHARPS IS B, 4 SHARPS IS E, AND SO FORTH.

SIX FLATS ARE PLACED ON THE STAFF IN THESE LOCATIONS:



FIVE SHARPS TAKE THIS FORM:



THIRD ASSIGNMENT. KNOWLEDGE OF THE MAJOR KEY SIGNATURES IS A FIRST ESSENTIAL TO THE READING OF MUSIC. FROM THE KEY SIGNATURE, ONE CAN LOCATE THE KEYNOTE ON THE STAFF AND LOCATE THE OTHER NOTES IN RELATION TO THE KEYNOTE.

1. GET TWELVE BLANK 3x5 CARDS OR BLANK SLIPS OF PAPER. ON ONE SIDE OF EACH CARD WRITE A KEY SIGNATURE, E.G., 2 FLATS, AND ON THE OTHER SIDE THE CORRESPONDING MAJOR KEY, B \flat . KEEP TESTING YOURSELF FROM BOTH SIDES OF THE CARDS UNTIL THE RESPONSE IS AUTOMATIC. EXTRA EFFORT AT THIS POINT IS A SOUND INVESTMENT AND WILL PAY EARLY DIVIDENDS IN MUSICAL SKILL.

2. PRACTICE DRAWING THE SIX FLATS AND THE FIVE SHARPS ON THE STAFF AS SHOWN ABOVE. IT IS IMPORTANT TO LOCATE THEM EXACTLY ON THE PROPER LINES OR SPACES.

CHAPTER IV

THE TONIC CHORD

SCALES AND CHORDS. GOING UP A SCALE IS LIKE WALKING UP STEPS. WITH CHORDS EVERY OTHER STEP IS TAKEN, STARTING FROM THE BOTTOM, OR ROOT OF THE CHORD. THE INTERVAL FROM ONE STEP IN A SCALE TO ANOTHER IS A MAJOR OR MINOR SECOND (WHOLE STEP OR HALF STEP). THE INTERVAL FROM THE ROOT OF A CHORD TO THE NOTE ABOVE IT IS A THIRD. IN TRADITIONAL HARMONY ALL CHORDS ARE BUILT OF SUPERIMPOSED THIRDS.

A TRIAD IS A CHORD OF THREE NOTES. IT IS CONSIDERED A CHORD OF THREE NOTES EVEN IF ONE OF THEM IS REPEATED, OR DOUBLED.

THE TONIC TRIAD. TONIC MEANS KEYNOTE. THE WORD IS USED MOST OFTEN IN SPEAKING OF A CHORD BUILT ON THE KEYNOTE. THE TONIC CHORD, DO MI SO, IS A MAJOR TRIAD, BUILT WITH A MAJOR THIRD FROM DO TO MI, AND A MINOR (OR SMALL) THIRD FROM MI TO SO. ALTHOUGH WE MAY REPEAT OR DOUBLE THE DO, WE STILL CALL THE CHORD A TRIAD. THE DO MI SO TRIAD IS SHOWN BELOW WITH THE MAJOR SCALE, FIRST WITH DO AT THE BOTTOM OF THE MELODY RANGE, THEN WITH DO NEAR THE MIDDLE OF THE RANGE.

D	D	S	S
T		F	
L		M	M
S	S	R	
F		<u>D</u>	<u>D</u>
M	M	<u>T</u>	
R		L	
<u>D</u>	<u>D</u>	S	S

LANDMARKS IN A MELODY. WHEN YOU SAIL INTO A MELODY, YOUR PRINCIPAL PORT IS DO. ONCE DO IS LOCATED, THE SOUND OF IT SHOULD BE REMEMBERED. KEEPING THE KEYNOTE IN YOUR HEAD IS ONE OF THE TWO MOST IMPORTANT PRINCIPLES OF SIGHT SINGING. YOU CAN NEVER BE COMPLETELY LOST IF YOU REMEMBER DO.

THE OTHER MEMBERS OF THE TONIC TRIAD, MI AND SO, ARE ALMOST AS EASY TO LOCATE AS DO. IF THERE IS ANY DIFFICULTY IN FINDING MI OR SO, ONE SHOULD THINK UP FROM DO, THAT IS, MENTALLY SING DO MI SO.

STEPS AND JUMPS. READING A NEW MELODY IS NOT USUALLY DIFFICULT AS LONG AS IT PROCEEDS BY STEPS. IT IS WHEN A JUMP HAS TO BE MADE THAT THERE IS DANGER OF ARRIVING AT THE WRONG LOCATION. WE MAY MAKE A JUMP BY CALCULATING THE INTERVAL BETWEEN THE STARTING POINT AND THE ARRIVAL POINT. OR WE MAY MAKE A JUMP BY KNOWING IN ADVANCE THE LOCATION OF THE PLACE WE

ARE GOING, AND LANDING THERE AS SURELY AS A HOMING PIGEON. IT IS BECAUSE PEOPLE CAN FIND DO MI AND SO SO EASILY, THAT MOST MELODIC LEAPS ARE MADE TO THESE POINTS. IT IS FOR THIS REASON ALSO THAT WHILE MOST MELODIES END ON DO, THEY BEGIN ALMOST AS OFTEN ON MI AND SO. IN THE FIRST HALF OF THE STAR SPANGLED BANNER THERE ARE MORE JUMPS THAN IS CUSTOMARY IN GOOD MELODIES. ALL THESE JUMPS, HOWEVER, ARE TO DO, MI AND SO.

S M M D M R D M R D D T T L S M D
 S S FI S SS

(FI IS FA SHARPED OR RAISED A HALF STEP.)

DESCRIBING DO, MI AND SO. DO HAS ALREADY BEEN DESCRIBED AS A HOME BASE, WHERE ONE FEELS THAT THE MELODY MAY FINALLY COME TO REST. SO IS THE STRONG NOTE THAT DOMINATES THE MELODY UNTIL IT IS READY TO GO HOME TO DO. MI IS SOMETIMES DESCRIBED AS THE LYRIC TONE, AND IS USUALLY THOUGHT OF AS HAVING A BEAUTIFUL AND RESTFUL COLOR.

NEIGHBORS OF DO AND SO. LA AND FA ARE THE UPPER AND LOWER NEIGHBORS OF SO. RE AND TI ARE THE NEIGHBORS OF DO.

S L S F D R D T

A QUICK WAY TO LOCATE LA IS TO SING SO AND GO TO ITS UPPER NEIGHBOR. BY USE OF THE NEIGHBOR IDEA WE HAVE A QUICK METHOD OF LOCATING ANY NOTE IN THE MAJOR SCALE.

S
M
D

L
[S]
F

R
[D]
T

D
T
L
S
F
M
R
D

R
[D]
T

FOURTH ASSIGNMENT. THERE IS NO WRITTEN ASSIGNMENT. SIMPLY TRY SINGING DO OR HUMMING THE KEYNOTE OCCASIONALLY AS YOU HEAR

A MELODY ON THE RADIO OR PLAYED OR SUNG. IF YOU ARE NOT SURE OF DO, CHECK AT THE END OF THE MELODY, WHICH WILL PROBABLY END ON THE KEYNOTE. MANY PEOPLE MISTAKE SO FOR DO.

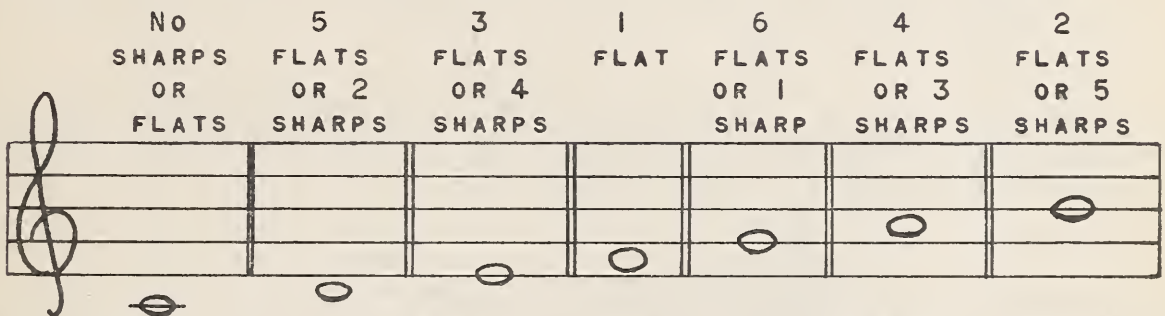
ONCE THE KEYNOTE IS LOCATED, TRY SINGING DO MI SO. THE NEXT STEP WOULD BE TO FIND THE NEIGHBORS. IT MIGHT EVEN BE POSSIBLE SOMETIMES TO SOLFEGE PARTS OF EASIER MELODIES AS THEY ARE BEING HEARD. AN ADDITIONAL EXERCISE IS SINGING THROUGH A FAMILIAR MELODY WITH SOLFEGE. TWO GOOD EXAMPLES OF THE NEIGHBORS OF DO ARE AMERICA AND THE CRUSADER HYMN.

CHAPTER V

LOCATIONS ON THE STAFF

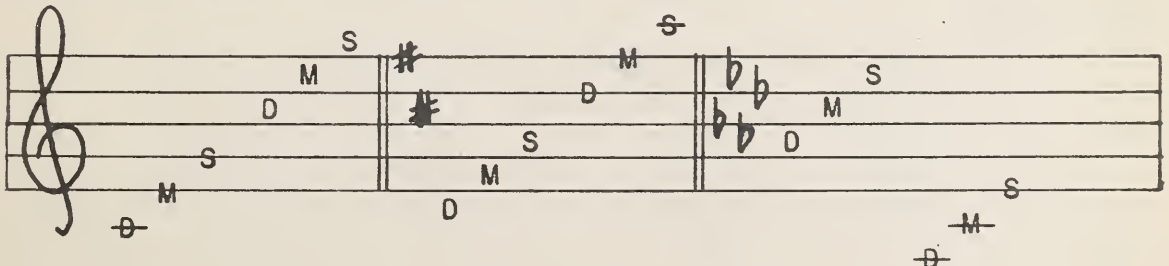
FINDING DO ON THE STAFF. DO MUST NOT ONLY BE LOCATED IN YOUR HEAD, THAT IS, IN THE TONAL MEMORY, BUT ALSO ON THE STAFF. THE TWO MOST IMPORTANT PRINCIPLES OF SIGHT SINGING ARE REMEMBERING WHERE DO IS ON THE STAFF AND REMEMBERING WHERE DO IS IN YOUR HEAD. THE KEY TO SIGHT SINGING IS REMEMBERING THE KEY.

AS THERE ARE ONLY SEVEN LETTERS THERE ARE ONLY SEVEN STAFF LOCATIONS FOR DO, NOT COUNTING THE OCTAVES. FOR CONVENIENCE, ALWAYS PLACE DO SOMEWHERE FROM THE LINE BELOW THE TREBLE STAFF TO THE MIDDLE LINE.



IF YOU SEE 1 FLAT IN THE SIGNATURE AND YOU REMEMBER THE DEVICE F B E A D G, YOU SAY "1 FLAT IS F MAJOR." F IS ON THE FIRST SPACE. DO IS ON THE FIRST SPACE. 2 FLATS IS B FLAT. B IS THE THIRD LINE. DO IS ON THE THIRD LINE.

DO MI SO ON THE STAFF. THE TRIAD DO MI SO, FROM DO UPWARD, IS ALWAYS ALL ON LINES OR ALL ON SPACES. IN THE KEY OF C IT IS LINE LINE LINE. IN D IT IS SPACE SPACE SPACE. STARTING AN OCTAVE HIGHER OR LOWER, HOWEVER, DO MI AND SO OCCUPY OPPOSITE STAFF POSITIONS:


















SINCE THE USUAL RANGE OF A MELODY IS ABOUT AN OCTAVE, IT IS BEST TO LOCATE AT LEAST FOUR NOTES ON THE STAFF BEFORE STARTING TO SING. THE LOCATIONS MAY BE LINE LINE LINE SPACE, OR SPACE SPACE SPACE LINE.

MELODY IN EITHER THE DO TO DO RANGE OR THE SO TO SO RANGE AS SHOWN ABOVE. SEE WHAT PERCENTAGE OF THE JUMPS IN THE TEN MELODIES ARE TO NOTES OTHER THAN DO, MI OR SO.

TIME VALUES

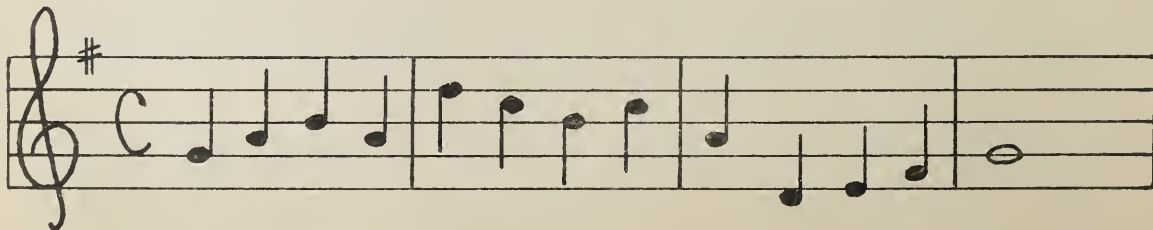
FOUR QUARTER MEASURE. MUSIC IS USUALLY DIVIDED BY BARS INTO MEASURES. THE COMMONEST KIND OF MEASURE CONTAINS FOUR BEATS, WITH AN ACCENT ON THE FIRST BEAT AND A SECONDARY ACCENT ON THE THIRD BEAT. IN FOUR QUARTER MEASURE (OR 4/4 TIME) A QUARTER NOTE GETS ONE BEAT. FOUR QUARTER MEASURE IS INDICATED ON THE STAFF IMMEDIATELY AFTER THE KEY SIGNATURE, EITHER BY A LARGE C (WHICH DOES NOT STAND FOR COMMON TIME, ALTHOUGH THE TERM "COMMON TIME" IS WIDELY USED) OR BY 4/4. THE UPPER NUMERAL IN 4/4 MEANS FOUR BEATS, AND THE LOWER NUMERAL MEANS A QUARTER NOTE BEAT.

NOTE AND REST VALUES. WHEN A QUARTER NOTE GETS ONE BEAT, AS IN 4/4 MEASURE, THESE ARE THE VARIOUS NOTE VALUES:

WHOLE NOTE		FOUR BEATS		WHOLE REST
DOTTED HALF		THREE BEATS		
HALF NOTE		TWO BEATS		HALF REST
DOTTED QUARTER		BEAT AND HALF		DOTTED QUARTER
QUARTER NOTE		ONE BEAT		QUARTER REST
DOTTED EIGHTH		$\frac{3}{4}$ BEAT		DOTTED EIGHTH
EIGHTH NOTE		$\frac{1}{2}$ BEAT		EIGHTH REST
SIXTEENTH NOTE		$\frac{1}{4}$ BEAT		SIXTEENTH REST

A DOT ADDS HALF THE VALUE OF THE PRECEDING NOTE. A DOT ADDED TO A TWO BEAT HALF NOTE MAKES A TOTAL OF THREE BEATS. THE DOTTED NOTES ARE COMMONLY USED IN COMBINATION WITH A SHORT NOTE WHICH FOLLOWS. THE DOTTED QUARTER AND EIGHTH COMBINATION TAKE TWO FULL BEATS: ♩. ♪, AND THE DOTTED EIGHTH AND SIXTEENTH TAKE ONE BEAT: ♩. ♪.

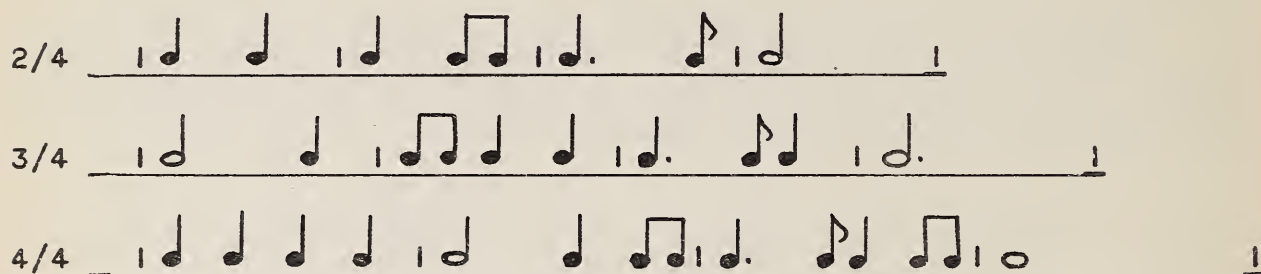
STEMS AND FLAGS. THE NOTE STEM IS TO THE RIGHT AND UPWARDS IF THE NOTE IS BELOW THE MIDDLE LINE. IT IS TO THE LEFT AND DOWNWARDS IF THE NOTE IS ABOVE THE MIDDLE LINE. IF THE NOTE IS ON THE MIDDLE LINE, THE STEM MAY GO IN EITHER DIRECTION.



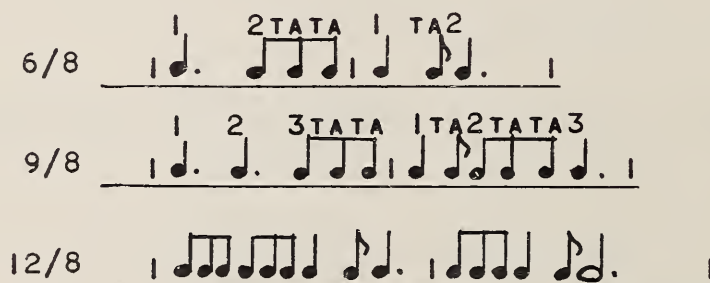
CHAPTER VII

TIME SIGNATURES

QUARTER NOTE BEAT. MOST MUSIC IS WRITTEN WITH A QUARTER NOTE BEAT. THE USUAL SIGNATURES ARE 2/4, 3/4, AND 4/4, MEANING 2, 3, AND 4 BEATS TO A MEASURE RESPECTIVELY.



DOTTED QUARTER BEAT. BY MULTIPLYING EACH BEAT BY THREE, WE GET COMPOUND TIME. 6/8 IS TWO BEATS, WITH EACH BEAT DIVIDED INTO THREE PARTS. 9/8 IS THREE BEATS, WITH EACH BEAT DIVIDED INTO THREE PARTS. 12/8 IS FOUR BEATS, WITH EACH BEAT DIVIDED INTO THREE PARTS. ALTHOUGH THESE TIME SIGNATURES INDICATE THE EIGHTH NOTE AS THE BEAT, IT IS MUCH EASIER TO COUNT IN DOTTED QUARTER NOTE UNITS.



OBSERVE THAT A DOTTED HALF NOTE, IN THIS TYPE OF MEASURE, IS GIVEN TWO BEATS, SINCE IT HAS DOUBLE THE VALUE OF A DOTTED QUARTER.

HALF NOTE AND EIGHTH NOTE BEATS. 2/2, 3/2, AND 4/2 ARE 2, 3, AND 4 BEATS TO THE MEASURE RESPECTIVELY WITH A HALF NOTE GETTING ONE BEAT. 2/2 MAY BE MARKED BY THE SIGNATURE ♩ . 2/2 IS USUALLY MUCH FASTER THAN 4/4 MEASURE.



THE EIGHTH NOTE BEAT IS USED IN 3/8 TIME.



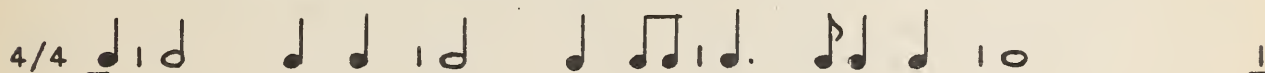
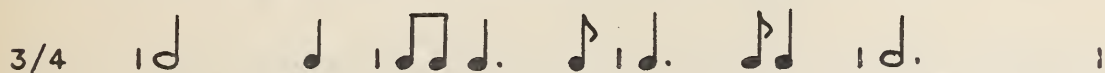
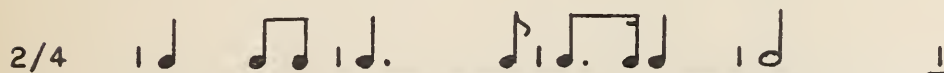
CLAPPING TIME. AFTER COUNTING THE TIME, IT IS ALSO GOOD PRACTICE TO CLAP THE NOTE VALUES. CLAPPING IS MORE DIFFICULT THAN COUNTING, BECAUSE ONE MUST BE CAREFUL NOT TO CLAP THE BEATS WHEN NO NEW NOTES ARE ASSIGNED TO THEM.

SEVENTH ASSIGNMENT. QUICK PERCEPTION AND UNDERSTANDING OF TIME SIGNATURES IS AS IMPORTANT, THOUGH NOT AS DIFFICULT, AS QUICK PERCEPTION AND UNDERSTANDING OF KEY SIGNATURES.

1. ON SINGLE LINES, MAKE UP ORIGINAL FOUR MEASURE RHYTHMIC PHRASES IN 2/4, 3/4, 4/4, 6/8, 9/8, 12/8, 2/2, 3/2, 4/2, AND 3/8.

2. COUNT THE RHYTHMIC PATTERNS YOU HAVE WRITTEN.

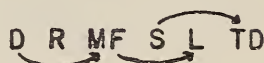
3. FIRST COUNT, AND THEN CLAP, THE FOLLOWING PHRASES:



CHAPTER VIII

MAJOR AND MINOR TRIADS

MAJOR THIRDS. THE MAJOR THIRDS IN THE SCALE ARE FROM DO TO MI, FA TO LA, AND SO TO TI. THESE INTERVALS ALL CONSIST OF TWO FULL STEPS.



MAJOR TRIADS. THERE ARE THREE MAJOR TRIADS IN THE UN-ALTERED SCALE. THESE ARE ALL BUILT BY PUTTING A MINOR (SMALL) THIRD ON TOP OF A MAJOR THIRD.

D R MF S
D—M—S

F S L TD
F—L—D

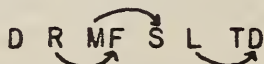
S L TD R
S—T—R

THE ROOTS OF THESE TRIADS ARE DO, FA AND SO, RESPECTIVELY. EVERY TRIAD HAS A ROOT, THIRD AND FIFTH.

R	R	FIFTH
D		
T	T	THIRD
L		
S	S	ROOT

ROMAN NUMERALS. THE WORDS TONIC, SUBDOMINANT AND DOMINANT ARE NAMES FOR CHORDS WITH ROOTS ON THE FIRST, FOURTH OR FIFTH SCALE DEGREES (DO, FA OR SO IN MAJOR KEYS). ROMAN NUMERALS ALSO DESIGNATE CHORDS: I, IV, AND V.

MINOR TRIADS. MINOR TRIADS ARE CONSTRUCTED OF MINOR THIRDS FROM THE ROOT TO THE THIRD OF THE CHORD, WITH A MAJOR (LARGE) THIRD ABOVE IT. THE MINOR THIRDS IN THE SCALE ARE RE TO LA, MI TO SO, AND LA TO DO. A MINOR THIRD IS A STEP AND A HALF.

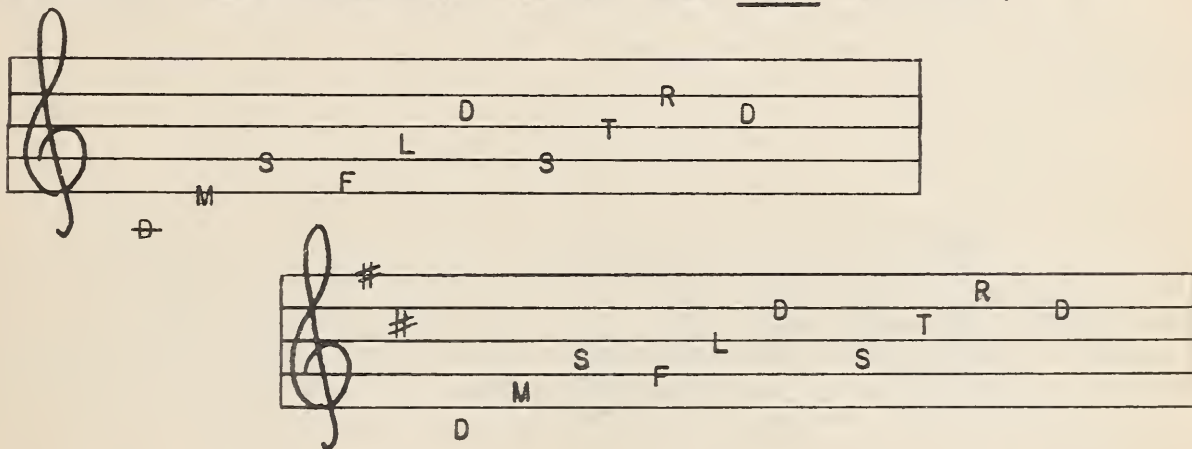


THE MAJOR TRIADS ARE I, IV AND V. THE MINOR TRIADS ARE II, III AND VI. VII IS A DIMINISHED TRIAD, MADE OF TWO MINOR (SMALL) THIRDS.

A MINOR CHORD SOUNDS "MINOR" BECAUSE THE DISTANCE FROM ITS ROOT TO THE THIRD IS A HALF STEP LESS THAN THAT OF A MAJOR

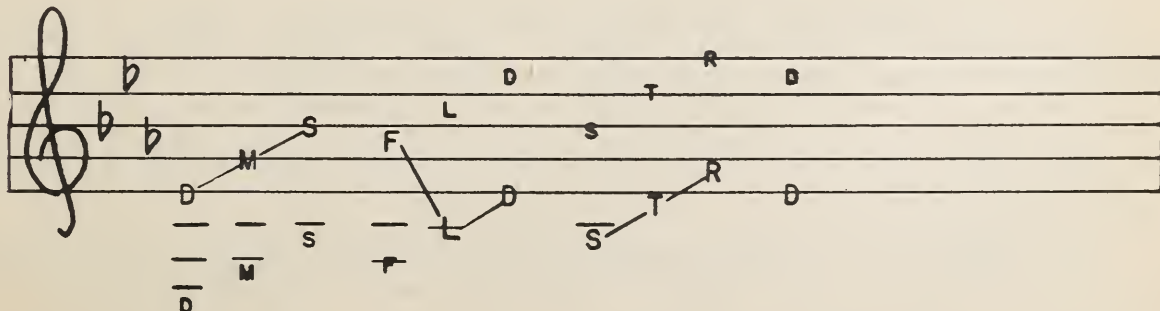
CHORD. OBSERVE THAT THE INTERVAL FROM THE ROOT TO THE FIFTH IS THE SAME FOR EITHER TYPE OF CHORD. ONE SHOULD BE CAREFUL NOT TO CALL A CHORD MINOR SIMPLY BECAUSE IT IS STRANGE. IT MAY BE THAT IT HAS A STRANGE RELATIONSHIP TO THE PRECEDING CHORD, BEING ALTERED OR BELONGING TO A DIFFERENT KEY. IT IS SAFEST TO TEST SUCH AN ISOLATED CHORD BY SINGING DO MI SO, THE MOST IMPORTANT MAJOR CHORD, OR LA DO MI (VI), THE MOST IMPORTANT MINOR CHORD. THE IMPORTANCE OF LA DO MI WILL BE DISCOVERED IN THE MATERIAL ON THE RELATIVE MINOR.

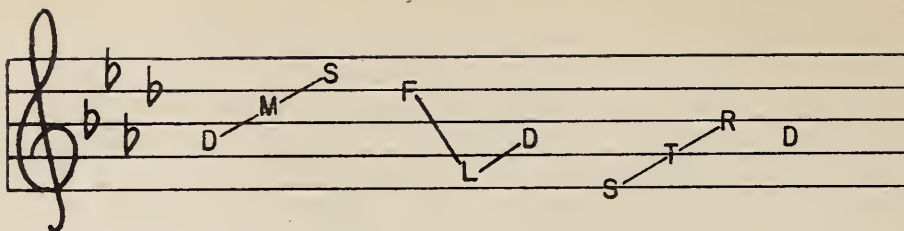
SOLFEGE OF MAJOR TRIADS. I, IV, V, I IN ANY KEY IS ONE OF THE COMMONEST OF ALL CADENCES. SELECT ALMOST ANY MOZART COMPOSITION AT RANDOM AND YOU WILL FIND IT ENDING WITH IV, V, I. SINCE A SINGLE INDIVIDUAL COULD NOT SING THE THREE NOTES OF A TRIAD SIMULTANEOUSLY, WE HAVE TO TURN THE CHORDS INTO A MELODY. WE DO THIS BY SINGING THE NOTES OF THE CHORD ONE AFTER ANOTHER IN AN ARPEGGIO AS THEY WOULD BE PLAYED ON A HARP. (ARPEGGIO COMES FROM THE ITALIAN WORD ARPA OR HARP.)



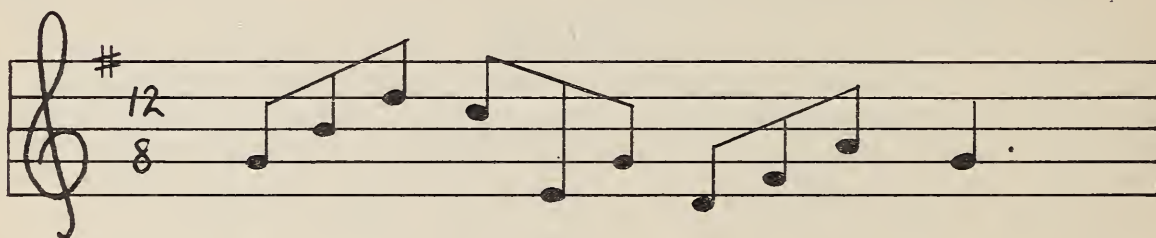
OBSERVE THAT IN THE ABOVE INSTANCES, THE I AND V CHORDS ARE ALL ON LINES OR ALL ON SPACES. NOTICE ALSO THAT THE ROOT OF THE DOMINANT TRIAD (SO) IS THE SAME AND HAS THE SAME POSITION ON THE STAFF AS THE FIFTH OF THE TONIC TRIAD (SO). IF I AND V ARE ON LINES (FROM DO UPWARDS) IV OR FA LA DO IS ON SPACES.

IN ORDER TO AVOID CARRYING THE MELODY TO THE TOP LINE OF THE STAFF AND OUT OF THE COMFORTABLE RANGE OF MANY VOICES, WE MAY DROP THE SECOND NOTE OF THE IV TRIAD DOWN AN OCTAVE. THE BEST RANGE FOR AVERAGE VOICES IS FROM THE SECOND SPACE BELOW TO THE TOP SPACE.





THE MOST CONVENIENT TIME SIGNATURE FOR THIS SOLFEGE WOULD BE 12/8:



THIS MELODY COULD BE RECONVERTED INTO CHORDS AND SUNG BY THREE VOICES:

1ST SOPR.
2ND SOPR.
ALTO

NOTICE THAT A DOUBLE STEM IS USED WHEN THE VOICES COME TOGETHER INTO A UNISON. THE SECOND CHORD IS STILL FA LA DO ALTHOUGH THE FA IS AN OCTAVE ABOVE ITS ROOT POSITION. ANYTHING OTHER THAN THE ROOT POSITION OF A CHORD IS CALLED AN INVERSION. WHEN THE THIRD IS IN THE LOWEST VOICE THE CHORD IS A FIRST INVERSION.

EIGHTH ASSIGNMENT. MOST OF OUR MUSIC IS IN MAJOR KEYS AND MOST OF THE CHORDS WE USE ARE MAJOR CHORDS. LEARN TO RECOGNIZE THE MAJOR CHORDS, I, IV, AND V, IN ANY KEY.

1. STARTING FROM EACH STEP OF THE SCALE, BUILD A TRIAD, AND DESIGNATE IT BY ROMAN NUMERAL AND AS MAJOR, MINOR OR DIMINISHED. EXAMPLES: DO MI SO, I, MAJOR; RE FA LA, II, MINOR.

2. SING ALL THESE TRIADS. SING THEM DOWN AS WELL AS UP: RE FA LA, LA FA RE.

3. WRITE THE SEVEN TRIADS AS CHORDS IN THE KEY OF C, USING QUARTER NOTES AND STEMS CONNECTING ALL THREE NOTES.

4. WRITE THE MAJOR TRIADS IN ARPEGGIO FORM IN Bb, 12/8

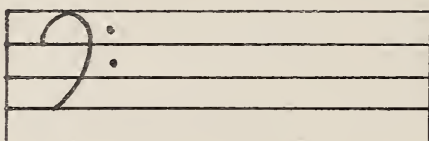
TIME, DROPPING FROM DO ON THE THIRD LINE TO MI ON THE SPACE BELOW THE STAFF IN THE FIRST CHORD. SING WITH SOLFEGE WHAT YOU HAVE WRITTEN. OBSERVE THAT THE DESCENDING INTERVAL FROM DO DOWN TO MI IS MORE DIFFICULT TO SING THAN IF YOU START WITH THE LOW DO ON THE SECOND SPACE BELOW THE STAFF.

PUT WHAT YOU HAVE JUST WRITTEN BACK INTO CHORD FORM, OBSERVING THE INVERSION OF DO MI SO.

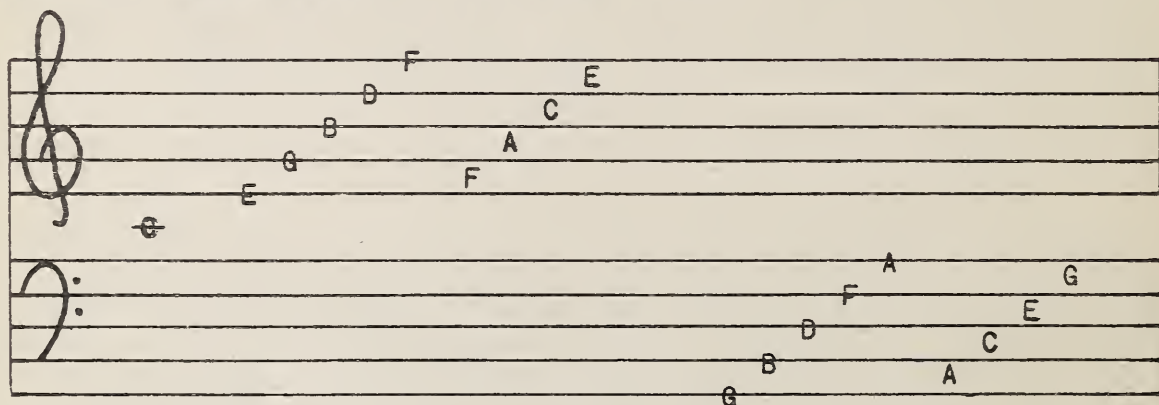
CHAPTER IX

THE BASS CLEF AND C CLEF

THE BASS CLEF. THE BASS CLEF IS ALSO CALLED THE F CLEF, AND HAS ITS CLEF SIGN ON THE FOURTH LINE, WHICH TAKES THE PITCH OF F BELOW MIDDLE C. IN DRAWING THIS SIGN, START ON THE FOURTH LINE, CIRCLE UP TO THE TOP LINE AND DOWN TO THE SECOND LINE. THE TWO DOTS ARE PLACED IN THE THIRD AND FOURTH SPACES.



THE GREAT STAFF. THE GREAT STAFF SHOWS THE ACTUAL PITCH RELATIONSHIP BETWEEN THE BASS AND TREBLE CLEFS. SINCE MIDDLE C IS THE LEDGER LINE BELOW THE TREBLE CLEF OR THE LEDGER LINE ABOVE THE BASS CLEF, THERE IS JUST THIS SINGLE LEDGER LINE BETWEEN THE TWO STAVES OF THE GREAT STAFF.



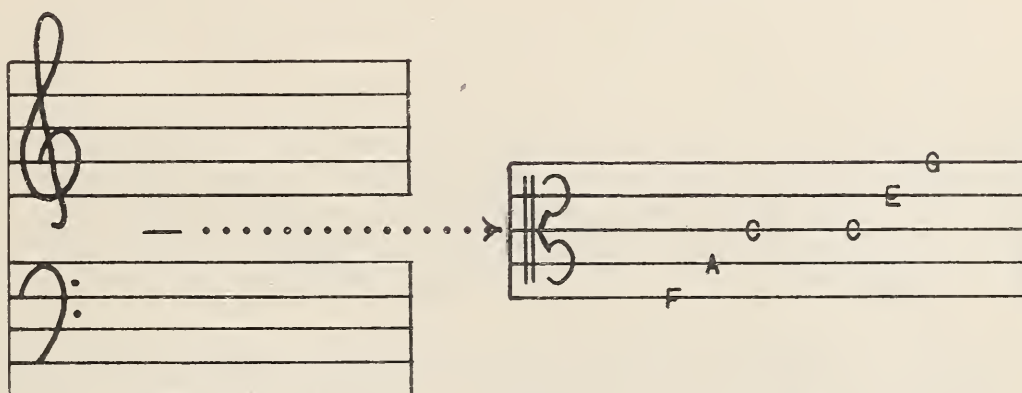
THE FIRST LINE OF THE BASS CLEF IS THE SAME LETTER (TWO OCTAVES LOWER) AS THE SECOND LINE OF THE TREBLE CLEF. THE FIRST SPACE OF THE BASS CLEF IS THE SAME LETTER AS THE SECOND SPACE OF THE TREBLE CLEF.

THE PIANO STAFF. THE GREAT STAFF WILL BE PREFERRED IN THIS BOOK BECAUSE OF THE QUICK VISUALIZATION OF ACTUAL PITCH RELATIONSHIPS THAT IT MAKES POSSIBLE. IN THE CONVENTIONAL PIANO STAFF THE TREBLE CLEF AND BASS CLEF ARE WIDELY SEPARATED SINCE THE NOTES IN THE BASS STAFF ARE USUALLY ASSIGNED TO THE LEFT HAND AND THOSE IN THE TREBLE CLEF TO THE RIGHT HAND. IN FOUR PART HARMONIZATIONS OF FOLK SONGS, HYMNS AND CHORALES, THE STAVES ARE ALSO SEPARATED SO THAT THE WORDS MAY BE PLACED BETWEEN THEM. THE GREAT STAFF WOULD NOT BE ADEQUATE TO THE NO-

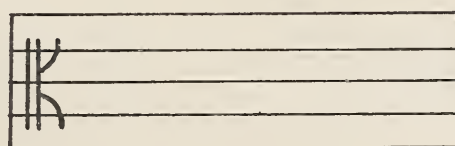
TATION ALSO OF MUSIC IN WHICH THE TENOR AND ALTO PARTS CROSS, THAT IS, THE TENOR GOING TEMPORARILY HIGHER THAN THE ALTO. NOR WOULD THE GREAT STAFF BE A CONVENIENT NOTATION FOR MUSIC WITH THE VARIOUS PARTS MOVING IN DIFFERENT RHYTHMS.

THE C CLEF. THE C CLEF IS USED WITH MIDDLE C SOMETIMES ON THE FIRST, SOMETIMES ON THE THIRD, AND SOMETIMES ON THE FOURTH LINE. THE C CLEF SIGN IS MOST OFTEN USED ON THE THIRD LINE. THE C CLEF IS NOT USED IN MODERN VOCAL MUSIC, ALTHOUGH IT IS SOMETIMES CALLED THE ALTO CLEF. IT IS USED BY VIOLAS AND IS CALLED THE VIOLA CLEF. IT IS IMPOSSIBLE TO READ THE STRING PARTS OF AN ORCHESTRAL SCORE WITHOUT A KNOWLEDGE OF THE C CLEF.

THE VIOLA CLEF IS LOCATED EXACTLY IN THE MIDDLE OF THE GREAT STAFF:



THE C CLEF SIGN MAY BE DRAWN AS SHOWN ABOVE OR MAY BE DRAWN IN THIS SIMPLIFIED FORM:

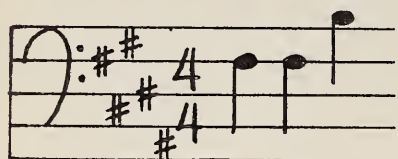
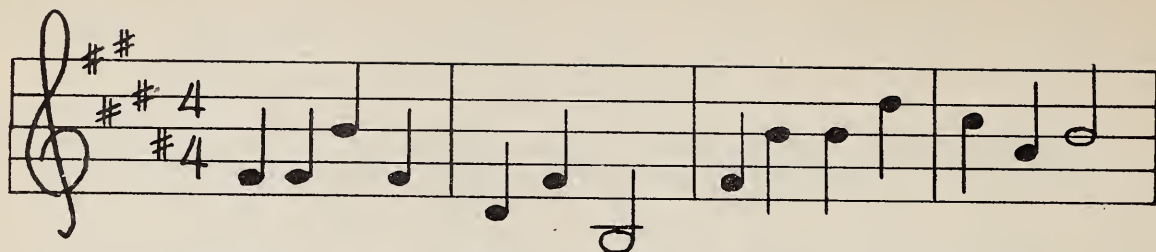


NINTH ASSIGNMENT. FACILITY IN THE USE OF THE BASS CLEF WILL SIMPLIFY THE READING OF FOUR PART HARMONIES.

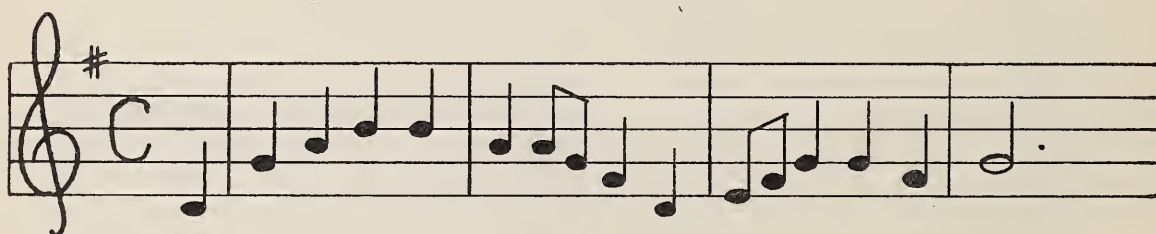
1. LEARN THE LINES AND SPACES OF THE BASS CLEF THOROUGHLY, SO THAT IN RESPONSE TO A QUESTION SUCH AS THIS: "THIRD LINE?" YOU ARE ABLE TO RESPOND "D" ALMOST INSTANTLY.

2. THESE MELODIES ARE TO BE SUNG BY MEN. MEN'S VOICES, IN READING MELODIES WRITTEN IN THE TREBLE CLEF, ACTUALLY SOUND AN OCTAVE LOWER THAN WOMEN'S VOICES READING THE SAME MELODIES. IN CHORAL MUSIC WRITTEN ON FOUR STAVES, THE TENOR PART IS WRITTEN ON THE TREBLE CLEF, BUT SOUNDS AN OCTAVE LOWER. TRANSFER THESE MELODIES TO THE BASS CLEF, TO SHOW THE ACTUAL PITCHES SUNG BY THE MEN. THE RULE FOR DIRECTION OF STEMS APPLIES IN THE BASS CLEF ALSO. NOTICE THAT THE SIGNATURE IN THE EXAMPLE IS TWO POINTS LOWER IN THE BASS STAFF THAN ON THE

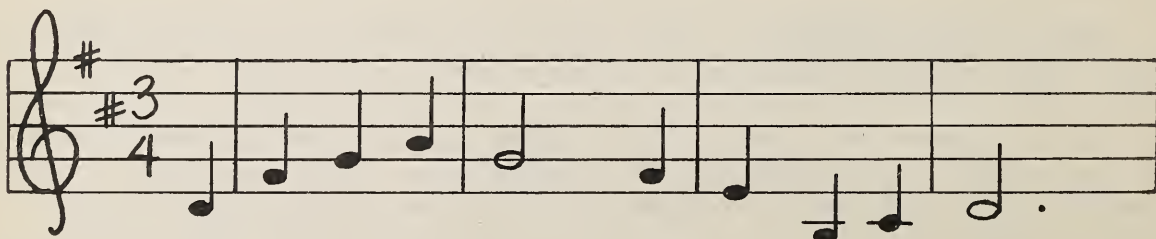
TREBLE STAFF.



ETC.



NOTICE THAT A PHRASE OR AN ENTIRE MELODY WHICH BEGINS ON THE BEAT PRECEDING THE FIRST MEASURE MAY HAVE A BEAT SUBTRACTED FROM ITS FINAL MEASURE. IN THE CASE OF AN ENTIRE MELODY, THIS MAKES IT POSSIBLE TO REPEAT THE MELODY WITHOUT BREAKING THE RHYTHM.



3. WRITE THE FINAL MELODY ABOVE ON THE C CLEF. THE SIGNATURE MOVES TO A POSITION ONE POINT LOWER ON THE VIOLA STAFF THAN ON THE TREBLE STAFF.

4. WRITE THE MAJOR TRIADS IN ARPEGGIO FORM, 12/8 TIME, IN 4 FLATS, 2 FLATS, AND 1 SHARP. IN THE BASS CLEF THINK OF YOUR PRINCIPLE DO AS SOMEWHERE FROM A ON THE FIRST SPACE TO G ON THE FOURTH SPACE. DO NOT ALLOW YOUR BASS CLEF MELODY TO GO

HIGHER THAN THE SECOND SPACE ABOVE. CONVERT YOUR MELODIES
ALSO TO CHORD FORM.

CHAPTER X

NEUTRAL SPELLING OF CHORDS

SPELLING BY THIRDS. CHORDS ARE BUILT OF SUPERIMPOSED THIRDS. IN SPELLING ASCENDING SCALES, WE STEP UP THE LETTERS OF THE ALPHABET: CDEFGABC, OR DEFGABCD. IN SPELLING CHORDS, WE USE EVERY SECOND STEP: A C E G B D F A.

SPELLING OF TRIADS AND SEVENTH CHORDS. TRIADS ARE CHORDS OF THREE NOTES. TO SPELL A TRIAD, START FROM WHATEVER LETTER MAY HAPPEN TO BE THE ROOT OF THE CHORD AND SPELL UP BY THIRDS, E.G., A C E, OR B D F. CHORDS OF FOUR NOTES ARE CALLED SEVENTH CHORDS, AS THEY CONSIST OF ROOT, THIRD, FIFTH, AND SEVENTH. THE COMMONEST SEVENTH CHORD IS THE DOMINANT SEVENTH (V₇). IN MAJOR KEYS, THE DOMINANT SEVENTH IS SO TI RE FA. SEVENTH CHORDS ARE SPELLED WITH FOUR LETTERS: A C E G, B D F A, C E G B. SINCE THERE ARE ONLY SEVEN LETTERS THERE ARE ONLY SEVEN STARTING POINTS FOR SPELLING TRIADS OR SEVENTH CHORDS.

NEUTRAL SPELLING. NEUTRAL SPELLING IS SPELLING WITHOUT ACCIDENTALS. NEUTRAL SPELLING IS PARTICULARLY USEFUL IN PLACING FOUR PART HARMONIES ON THE GREAT STAFF. SOLFEGE IS PRIMARILY A MELODIC LANGUAGE. ONE USES SOLFEGE IN SINGING OR THINKING A SINGLE VOICE, WHETHER IN THE TREBLE OR BASS CLEF. SPELLING, ON THE OTHER HAND, IS MOST USEFUL VERTICALLY. TO PLACE THE TRIAD G B D ON THE GREAT STAFF, FOR EXAMPLE, WE CAN QUICKLY SEE THAT G MAY BE PLACED ON THE BASS STAFF FIRST LINE OR FOURTH SPACE, OR THE TREBLE STAFF SECOND LINE. MOST PURPOSES OF HARMONIC ANALYSIS ARE SERVED WITH NEUTRAL SPELLING. THE FULL SPELLING OF CHORDS, OR SPELLING WITH ACCIDENTALS, HAS A DIFFERENT PURPOSE, AND WILL BE INTRODUCED LATER.

CLOSE POSITION. IN FOUR PART MUSIC, ONE OF THE NOTES IN A TRIAD NEEDS TO BE USED TWICE, OR DOUBLED. SINCE WE SHALL WRITE ALL CHORDS, FOR THE PRESENT, IN ROOT POSITION, THAT IS, WITH THE ROOT IN THE BASS, IT IS THE ROOT WHICH WILL BE DOUBLED. THE ROOT, THE THIRD OR THE FIFTH OF THE CHORD MAY BE IN THE SOPRANO. IN CLOSE POSITION THE OTHER CHORD TONES ARE AS CLOSE BELOW THE SOPRANO AS POSSIBLE. THE INTERVAL BETWEEN THE SOPRANO AND ALTO, AND BETWEEN THE ALTO AND TENOR, IS A THIRD OR A FOURTH. HOWEVER THE INTERVAL FROM THE TENOR TO THE BASS MAY BE AS LARGE AS THE RANGE OF THOSE VOICES WILL ALLOW. THIRDS ARE EASY TO FIND ON THE STAFF, AS THEY ARE THE DISTANCE FROM A LINE TO THE LINE BELOW OR ABOVE IT, OR FROM A SPACE TO THE SPACE BELOW OR ABOVE IT. FOURTHS ARE THE SECOND SPACE FROM A LINE OR THE SECOND LINE FROM A SPACE.

IF WE ARE GIVEN THE CHORD G B D, WITH B IN THE SOPRANO, AND ARE ASKED TO WRITE IT IN FOUR PARTS IN CLOSE POSITION, WE

MAY START WITH G IN THE BASS (SINCE WE ARE USING ROOT POSITION) EITHER ON THE FIRST LINE OR THE FOURTH SPACE. NEXT WE ADD THE ALTO AS CLOSE AS POSSIBLE (A THIRD) BELOW THE SOPRANO. THEN WE ADD THE TENOR AS CLOSE AS POSSIBLE (A FOURTH) BELOW THE ALTO.

I
GBD DO MI SO

WHAT WE HAVE WRITTEN IS DO MI SO IN THE KEY OF G, WITH MI IN THE SOPRANO. THE CONVERSION TO LETTERS FACILITATED THE PROCESS OF PLACING THE CHORD ON THE STAFF.

TENTH ASSIGNMENT. WITH THE SPELLING OF CHORDS, WE BEGIN TO UNVEIL THE MYSTERIES OF HARMONY. FACILITY IN ROOT POSITION SPELLING OF TRIADS AND SEVENTH CHORDS MAY BE ATTAINED BY STARTING FROM ANY OF THE SEVEN LETTERS, CHOSEN AT RANDOM, AND SPELLING A THREE OR FOUR NOTE CHORD.

1. WRITE DO MI SO IN CLOSE POSITION WITH DO IN THE BASS AND SOPRANO, IN F, A \flat , AND B. IN CLOSE POSITION, THE SOPRANO IS NOT OFTEN WRITTEN MUCH ABOVE THE MIDDLE LINE, ALTHOUGH IT MAY RANGE AS HIGH AS THE FOURTH SPACE WITHOUT MAKING THE TENOR RANGE IMPOSSIBLE.

2. WRITE DO MI SO WITH MI IN THE SOPRANO, IN E \flat , G \flat AND D. WRITE THE ROMAN NUMERAL I BELOW THE CHORD, AS SHOWN IN THE EXAMPLE, AND THE SPELLING (EGB, GBD, DFA) UNDER THE NUMERAL. THE MIDDLE LETTER WILL BE IN THE SOPRANO AND THE FIRST LETTER OF THE TRIAD IN THE BASS, SINCE THIS IS ROOT POSITION.

3. WRITE THE TONIC TRIAD (DO MI SO) WITH SO IN THE SOPRANO, IN E, D \flat AND C. WRITE THE ROMAN NUMERAL (I), WRITE THE SOPRANO (THE THIRD LETTER, SINCE IT IS SO), THE BASS (THE FIRST LETTER, SINCE IT IS ROOT POSITION) AND ADD THE ALTO AND TENOR IN CLOSE POSITION.

CHAPTER XI

THE MAJOR TRIADS IN CADENCE

COMMON CADENCES. A CADENCE IN MUSIC IS LIKE THE ENDING OF A PHRASE OR A SENTENCE IN SPEECH. SO MANY MUSICAL COMPOSITIONS END WITH A V I OR V_7 I CADENCE, THAT ANY OTHER CONCLUDING CADENCE IS, IN A SENSE, AN EXCEPTION OF THE USUAL RULE. SINCE THESE CHORDS, SO TI RE (V) AND DO MI SO (I), ARE ALMOST INVARIABLY IN ROOT POSITION IN THE FINAL CADENCE, IT FOLLOWS THAT THE BASS VOICE ENDS ALMOST EVERY FOUR PART MAJOR MUSICAL SELECTION WITH SO DO.

A MORE COMPLETE CADENCE USES ALL THREE MAJOR TRIADS: IV , V AND I . THE BASS VOICE, IN THIS CASE, SINGS FA SO DO. FA SHOULD ASCEND TO SO. SO MAY GO EITHER UP OR DOWN TO DO. THE SOLFEGE OF THIS CADENCE MIGHT TAKE THIS FORM:

I IV V I I IV V I

IT WOULD BE WRITTEN THIS WAY:

I IV V I ETC.

FAC BDF CEG FAC

CHORD SEQUENCES. ANY SEQUENCE OF THE MAJOR CHORDS IN A KEY IS POSSIBLE. I IV I IS COMMON IN THE BODY OF A PHRASE. V IV IS OFTEN AWKWARD. OF THE MINOR CHORDS, II MAY PRECEDE V WITH GOOD EFFECT, OR VI MAY PRECEDE EITHER IV OR V. A COMPOSITION GENERALLY BEGINS WITH I. IF IT BEGINS ON THE BEAT BEFORE THE FIRST MEASURE, THAT BEAT MAY BE V, OR UNISON ON SO. THE HARMONY IS MORE LIKELY TO CHANGE ON AN ACCENTED BEAT THAN ON AN UNACCENTED BEAT.

ELEVENTH ASSIGNMENT. A CHILD LEARNS THE COMMON WORDS OF HIS LANGUAGE BEFORE HE IS READY FOR THE MORE DIFFICULT TERMS. THE CADENCES WITH MAJOR CHORDS WILL FORM OUR ELEMENTARY CHORD VOCABULARY.

1. WRITE CADENCES IN CLOSE POSITION IN F (EXAMPLE ABOVE) B \flat , E \flat , A \flat , D \flat AND G \flat . MAKE THE SOPRANO LINE DO DO TI DO. USE THE ROMAN NUMERALS I IV V I AND SPELL THE CHORDS BELOW.

2. REPEAT THE SAME ASSIGNMENT, BUT MAKE THE KEYS B, E, A, D, G AND C. MAKE THE MELODY LINE MI FA RE MI THIS TIME.

3. COMPLETE THIS HARMONIZATION IN CLOSE POSITION:

I V I IV I DFA GBD

SPELLING: _____

CHAPTER XII

FULL SPELLING OF MAJOR CHORDS

TRANSFER TO INSTRUMENTS. WITH SOLFEGE WE ARE ABLE TO REPRODUCE THE SOUND OF A MELODY SEEN AS NOTES ON THE STAFF. THIS WE CAN DO SILENTLY AND MENTALLY OR AUDIBLE WITH THE VOCAL INSTRUMENT. WITH NEUTRAL SPELLING WE ARE ABLE TO TRANSFER THE CHORDS SUGGESTED BY THE MELODIC LINE, TO POSITIONS ON THE GREAT STAFF. IN ORDER TO TRANSFER THE MUSIC WE FEEL OR HEAR TO FIXED PITCH INSTRUMENTS SUCH AS THE PIANO, THE FULL SPELLING OF CHORDS IS NECESSARY. SINCE MOST OF OUR MUSIC IS MAJOR, THE FULL SPELLING OF MAJOR CHORDS WILL BE SEEN TO BE OF ELEMENTARY IMPORTANCE.

FULL SPELLING OF MAJOR TRIADS. IT IS NOT DIFFICULT TO CONSTRUCT MAJOR TRIADS FROM ANY ROOT BY GOING UP TWO FULL STEPS TO THE THIRD OF THE CHORD AND A STEP AND A HALF FROM THE THIRD TO THE FIFTH. THIS PROCESS, HOWEVER, TAKES TIME. THE THREE RULES BELOW CONSTITUTE AN EXCEPTIONALLY USEFUL SHORT CUT TO MAJOR CHORD SPELLING.

1. ALL THREE LETTERS OF MAJOR TRIADS ON C, F AND G, TAKE THE SAME ACCIDENTAL AS THE ROOT OF THE CHORD. E.G., MAJOR TRIAD ON F: FAC. MAJOR TRIAD ON F#: F#A#C#.

2. IN SPELLING MAJOR TRIADS ON A, D AND E, MAKE THE THIRD ONE ACCIDENTAL HIGHER THAN THE ROOT AND THE FIFTH. E.G., A♭: A♭C E♭. A: A C#E.

3. IN SPELLING MAJOR TRIADS ON B, BOTH THE THIRD AND THE FIFTH ARE ONE ACCIDENTAL HIGHER THAN THE ROOT: B♭D F AND B D# F#.

IN SPELLING FROM THE LETTERS IN GROUPS TWO (A, D, E) AND THREE (B) IT IS NECESSARY TO BEGIN ONLY WITH THE FLAT AND NATURAL PITCHES, AS CHORDS STARTING FROM THE SHARPED PITCHES OF THESE FOUR LETTERS ARE RARE AND INVOLVE DOUBLE SHARPS. DOUBLE SHARPS ARE INDICATED BY THIS SYMBOL: X. DOUBLE FLATS ARE INDICATED BY TWO FLATS: bb. IF ONE HAS OCCASION TO SPELL A MAJOR TRIAD ON D#, HE SHOULD SPELL IT ACCORDING TO RULE TWO: D#FX A#, ALTHOUGH F DOUBLE SHARP IS ENHARMONICALLY THE SAME AS G♭:

↑ G
↑
F

NEUTRAL SPELLING OF I, V AND IV. NEUTRAL SPELLING IS NOT ONLY USEFUL IN THE PROCESS OF PLACING CHORDS ON THE GREAT STAFF, BUT ALSO AS AN APPROACH TO FULL SPELLING. THE NEUTRAL SPELLING OF I, V AND IV IS EASIER THAN THE SPELLING OF I, IV

AND V, AS THE ROOT OF THE DOMINANT IS THE SAME AS THE FIFTH OF THE TONIC TRIAD:

A C E, E G B

THE ROOT OF IV IS A THIRD ABOVE THE FIFTH OF V:

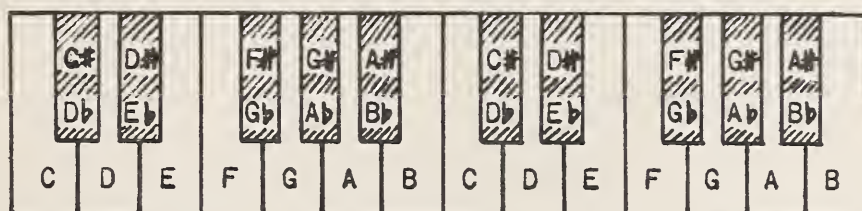
A C E, E G B, D F A

THE FIFTH OF IV IS THE KEYNOTE, SO WE BEGIN AND END WITH THE SAME LETTER. IF WE SHOULD SPELL I, V₇, IV, THE PROCESS WOULD BE EVEN SIMPLER, AS THE ROOT OF IV WOULD BE THE SAME AS THE SEVENTH OF V₇:

A C E, E G B D, D F A

FULL SPELLING OF I AND V. THE FULL SPELLING OF I AND V IS ACCOMPLISHED BY TREATING EACH TRIAD ACCORDING TO ITS PLACE IN GROUPS ONE, TWO AND THREE, ABOVE. SINCE A C E AND E G B ARE BOTH IN GROUP 2, THE FULL SPELLING OF I AND V IN THE KEY OF A WOULD BE A C[#]E, E G[#]B.

THE PIANO KEYBOARD. THE MOST USEFUL OF THE FIXED PITCH INSTRUMENTS FOR TEACHING AND LEARNING IS THE PIANO. EVEN NON-PIANISTS SHOULD, AT THIS POINT, LEARN TO PLAY THE MAJOR TRIADS FROM ANY NOTE ON THE KEYBOARD. ONCE THE LETTER NAMES OF THE KEYBOARD NOTES ARE LEARNED, THE FULL SPELLING WILL MAKE THE PLAYING OF MAJOR TRIADS QUITE SIMPLE.



MIDDLE C IS
IN THE CENTER
OF THE KEYBOARD

C IS JUST BELOW THE TWO BLACK KEYS. F IS JUST BELOW THE THREE BLACK KEYS. THE BLACK KEY TO THE RIGHT OF C MAY BE C[#], OR, SINCE IT IS TO THE LEFT OF D, IT IS USED ALSO AS D^b. C[#] AND D^b ARE ENHARMONICALLY THE SAME.

SPELLING OF SCALES. ONE CAN SPELL THE MAJOR SCALES BY FITTING THE HALF STEPS, MI TO FA AND TI TO DO, IN THE SCALE, TO THE HALF STEPS, E TO F AND B TO C IN THE LETTERS.

D R M F S L T D
E^b F G A^b B^b C D E^b

IT IS LIKELY, HOWEVER, THAT THE QUICKEST WAY TO THE FULL SPELLING OF SCALES IS THE PLAYING OF THE SCALES ON THE PIANO KEYBOARD OR ON ANY OTHER FIXED PITCH MUSICAL INSTRUMENT.

TWELFTH ASSIGNMENT. PREPARE FOR A SPELLING MATCH.

1. WRITE ON SIXTEEN SEPARATE SLIPS OF PAPER: C \flat , C, C \sharp , F, F \sharp , G \flat , G, G \sharp , A \flat , A, D \flat , D, E \flat , E, B \flat , B. TEST YOURSELF SPELLING MAJOR TRIADS FROM ANY OF THESE ROOTS.

2. PRACTICE NEUTRAL SPELLING OF I, V AND IV FROM ANY LETTER.

3. PRACTICE FULL SPELLING OF I AND V FROM TWELVE KEYNOTES: F, B \flat , E \flat , A \flat , D \flat , G \flat , B, E, A, D, G, AND C.

4. PLAY MAJOR TRIADS ON THE KEYBOARD. PLAY I AND V IN TWELVE KEYS. IF YOU ALREADY POSSESS SOME KEYBOARD SKILL, PLAY IN ALL KEYS THE TWO CADENCES YOU WROTE FOR THE ELEVENTH ASSIGNMENT.

CHAPTER XIII

THE RELATIVE MINOR

MAJOR AND MINOR. A MINOR KEY HAS THE SAME KEY SIGNATURE AS ITS RELATIVE MAJOR, BUT THE KEYNOTE OF THE RELATIVE MINOR IS A MINOR THIRD BELOW THE KEYNOTE OF ITS RELATED MAJOR KEY. DO IS THE KEYNOTE IN THE MAJOR. LA IS THE KEYNOTE IN THE MINOR.

I, IV AND V IN THE MINOR. SINCE LA IS THE KEYNOTE OF THE MINOR, THE TONIC TRIAD IN THE MINOR, DESIGNATED BY I, IS LA DO MI, A MINOR TRIAD. BY COUNTING UP TO THE FOURTH DEGREE OF THE MINOR SCALE: LA TI DO RE, WE BUILD OUR SUBDOMINANT TRIAD, IV, ON RE: RE FA LA. THE DOMINANT, V, HOWEVER, IS ALTERED FROM THE MINOR TRIAD MI SO TI TO A MAJOR TRIAD MI SI TI. SI IS A HALF STEP HIGHER THAN A SO. IN SOLFEGE, CHANGING THE VOWEL TO I INDICATES RAISING BY A HALF STEP. THE ALTERATION OF V TO MAJOR HAS BEEN THE RULE SINCE THE SEVENTEENTH CENTURY. WE ARE SO USED TO THE SOUND OF THE MAJOR DOMINANT AND THE HALF STEP LEADING UP FROM THE LEADING TONE TO THE KEYNOTE, THAT A MINOR DOMINANT AND A NATURAL LEADING TONE SOUND STRANGE AND EXOTIC, EVEN IF WE HAPPEN TO LIKE THE EFFECT.

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains two measures. The first measure contains the notes D, F#, A, C, E, G, B, D with solfège syllables D, M, F, S, L, S, T, D above them. The second measure contains the notes D, F, A, C, E, G, B, D with solfège syllables D, M, R, F, L, T, L above them. Below the staff, Roman numerals are written: D: I IV V I B: L I IV V I. The 'B' stands for B-flat.

NOTE THAT A MAJOR KEY IS DESIGNATED ABOVE BY A CAPITAL LETTER BEFORE THE ROMAN NUMERALS AND A MINOR KEY BY A SMALL LETTER.

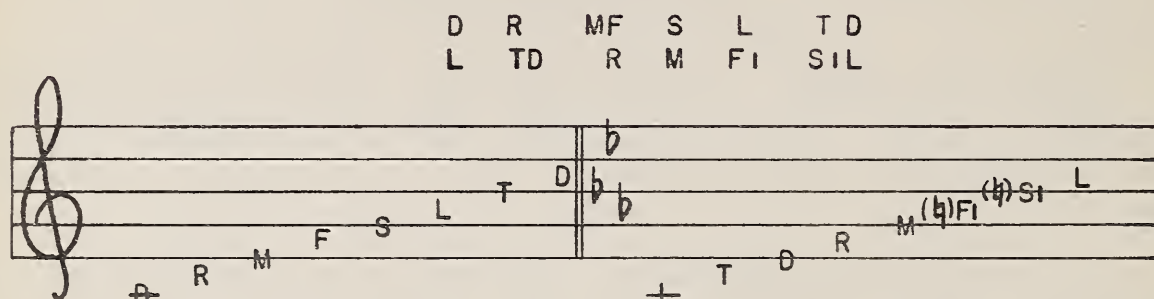
SINCE SO IS ALTERED TO SI IN THE USUAL MINOR HARMONIES, THIS FORM OF THE MINOR SCALE IS CALLED THE HARMONIC MINOR:

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains two measures. The first measure contains the notes D, F#, A, C, E, G, B, D with solfège syllables D, M, R, F, L, T, L above them. The second measure contains the notes D, F, A, C, E, G, B, D with solfège syllables D, M, R, F, L, T, L above them. Below the staff, Roman numerals are written: D: I IV V I B: L I IV V I. The 'B' stands for B-flat.

THE HARMONIC MINOR SCALE IS NOT COMMONLY USED IN MELODY WRITING. ITS PURPOSE IS TO SHOW US WHAT MINOR SCALE DEGREES ARE MOST OFTEN USED IN CHORDS. MELODIES DO NOT OFTEN JUMP FROM FA TO SI BECAUSE THE INTERVAL, AN AUGMENTED SECOND, (THREE HALF STEPS) IS NOT ALWAYS EASY AND SMOOTH:

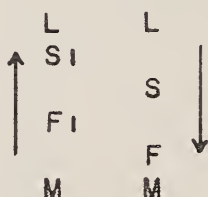
L T D R M F ^(S) SIL

THE MELODIC MINOR. IN ORDER TO AVOID THE LONG JUMP FROM FA TO SI AND STILL LEAD UP TO THE KEYNOTE WITH A HALF STEP (MINOR SECOND) INTERVAL, WE RAISE FA A HALF STEP AND CALL IT FI. WHEN THIS IS DONE, THE MINOR SCALE ASCENDS TO THE MINOR KEYNOTE IN THE SAME INTERVAL PATTERN AS SO LA TI DO IN THE MAJOR:

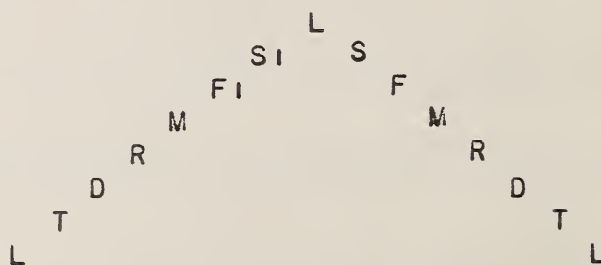


A MINOR KEY WITH THE SAME KEYNOTE AS THE MAJOR, BUT DIFFERENT SIGNATURE, AS SEEN IN THE ILLUSTRATION ABOVE, IS CALLED THE TONIC MINOR. OUR PRINCIPLE INTEREST AT PRESENT IS IN THE RELATIVE MINOR.

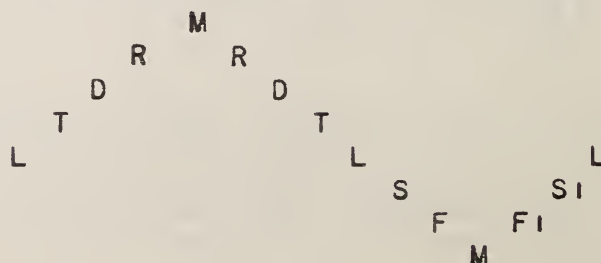
AS THERE WOULD BE NO PURPOSE IN THE ALTERATION TO FI AND SI IN DESCENDING FROM THE KEYNOTE, THESE SCALE STEPS REVERT TO THEIR NATURAL FORM:



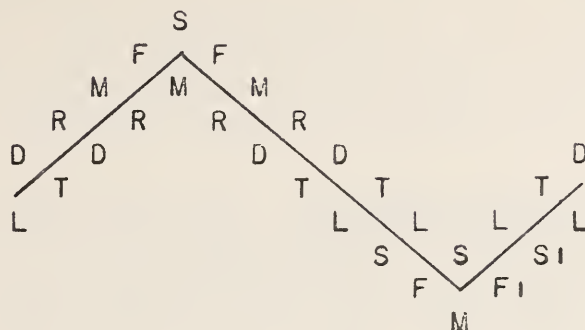
THE MELODIC MINOR SCALE IS THEN:



OR, RANGING BOTH ABOVE AND BELOW THE KEYNOTE:



PLACING THIS SCALE AGAINST ITS RELATIVE MAJOR MAKES THE RELATIONSHIP CLEAR:



THE DOMINANT IN THE MAJOR IS SO. THE DOMINANT IN THE MINOR IS MI. SINCE THE SYLLABLES ARE THE SAME FOR ANY PITCH IN RELATIVE MAJORS AND MINORS, IT MAY BE SEEN THAT MODULATIONS FROM MAJOR TO RELATIVE MINOR ARE NOT DIFFICULT IN SOLFEGE.

THIRTEENTH ASSIGNMENT. SING THE TRIADS IN A MAJOR KEY, THEN SING THE TRIADS IN THE RELATIVE MINOR. FIND THE KEYNOTE OF THE RELATIVE MINOR EITHER BY GOING DOWN TWO STEPS FROM DO: DO TI LA, OR BY GOING UP ONE STEP FROM SO. SING THE MINOR SCALE, BOTH WITH THE KEYNOTE AT THE BOTTOM OF THE RANGE AND ALSO WITH THE KEYNOTE IN THE MIDDLE OF THE RANGE. LA SO FA MI AND MI FI SI LA ARE THE MOST IMPORTANT PARTS OF THE SCALE TO LEARN.

SING DO MI SO IN ANY KEY, THEN SING LA DO MI, USING THE SAME DO. THIS WILL NOT ONLY FIX THE SOUNDS OF THE MAJOR AND MINOR TRIADS, BUT ALSO MAKE CLEAR THE POSITION OF THE RELATIVE MINOR.

CHAPTER XIV

MINOR KEY SIGNATURES

THE MINOR KEYNOTE LETTER. WE STEP DOWN TWO STEPS: DO TI LA TO FIND THE MINOR KEYNOTE. WE STEP DOWN TWO STEPS, BACKWARDS IN THE ALPHABET, TO FIND THE LETTER WHICH WILL BE THE MINOR KEYNOTE. AN EXCELLENT PRELIMINARY STEP TO FINDING MINOR KEYNOTES FROM SIGNATURE IS PRACTICE IN COUNTING BACKWARDS IN THE ALPHABET BY THIRDS. FOR EXAMPLE, TWO LETTERS BACK FROM C IS A, TWO LETTERS BACK FROM A IS F.

C D E F G A B C
 ←
 ←

THE MAJOR KEYS ARE LEARNED. THE MINOR KEYS ARE LOCATED FROM THE RELATIVE MAJOR.

b 1 2 3 4 5 6

F B E A D G
 D G C F B E

6 5 4 3 2 1

MINOR KEYNOTE ACCIDENTAL. LA IS A MINOR THIRD BELOW DO. IT IS NOT DIFFICULT TO THINK DOWN A HALF STEP AND A WHOLE STEP FROM DO TO LA. FOR EXAMPLE, 1 FLAT IS F MAJOR.

F
 E
 D

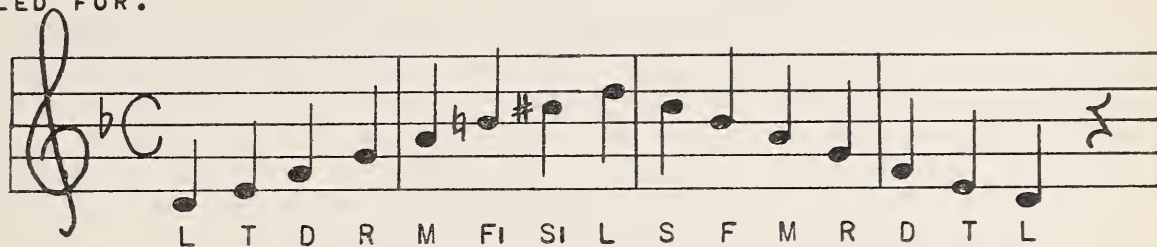
REMEMBERING THE HALF STEP BETWEEN E AND F, WE SEE THAT THE RELATIVE MINOR IS D.

AN EVEN QUICKER WAY TO ATTACH THE CORRECT ACCIDENTAL TO THE MINOR KEYNOTE IS THE RULE THAT IF THE SIGNATURE CONTAINS 5 OR 6 FLATS, THE RELATIVE MINOR BEGINS ON THE FLAT PITCH. IF THE SIGNATURE CONTAINS 3 OR MORE SHARPS, THE RELATIVE MINOR BEGINS ON THE SHARP PITCH. 3 SHARPS IS THE SIGNATURE FOR A MAJOR OR F# MINOR. 4 SHARPS MEAN E MAJOR OR C# MINOR. 4 FLATS IS A b MAJOR OR F MINOR. BUT 5 FLATS IS D b MAJOR OR B b MINOR.

TO TELL MAJOR FROM MINOR. WE HAVE LEARNED TO LOCATE DO FROM THE SIGNATURE. IF THE FINAL BASS NOTE OF A PHRASE OR COMPOSITION IS DO, WE ASSUME THAT WE ARE IN A MAJOR KEY. IF THE FINAL BASS NOTE IS LA WE ASSUME WE ARE IN A MINOR KEY. IF SO IS ALTERED TO SI, WE ARE DOUBLY CERTAIN WE ARE IN THE MINOR.

MINOR SCALES ON THE STAFF. IT MAY BE NECESSARY, UNTIL FA-

CILITY IN DETERMINING MINOR KEYS FROM SIGNATURE HAS BEEN ATTAINED, TO THINK BACK TO THE RELATIVE MAJOR FOR THE CORRECT SIGNATURE. TO ANSWER THE QUESTION "WHAT IS THE SIGNATURE FOR D MINOR?" WE SAY, "THE RELATIVE MAJOR IS F. THE SIGNATURE IS 1 FLAT." TO WRITE THE SCALE, WE NEED ONLY REMEMBER TO WRITE IN ACCIDENTALS FOR FI AND SI, GLANCING OVER TO THE LEFT AT THE SIGNATURE TO SEE WHETHER IT IS A NATURAL OR A SHARP THAT IS CALLED FOR.



FOR FI WE RAISE B FLAT (WE SEE THE FLAT IN THE SIGNATURE) TO B NATURAL. FOR SI WE RAISE C TO C SHARP. THE BAR, IN THIS CASE, CANCELS THE ACCIDENTALS AS WE START DOWN THE SCALE.

MINOR CHORDS ON THE GREAT STAFF. THE PROCEDURE FOR ARRANGING I, IV AND V ON THE GREAT STAFF IS THE SAME IN THE MINOR AS IN THE MAJOR, EXCEPT FOR THE ACCIDENTAL OCCASIONED BY THE USE OF SI IN THE ALTERATION OF V.



FOURTEENTH ASSIGNMENT. WE HAVE BECOME ACQUAINTED WITH TWELVE MAJOR KEYS. BY LEARNING THE TWELVE MINOR KEYS, WE OPEN THE DOOR TO A NEW FIELD OF MUSICAL UNDERSTANDING AND APPRECIATION.

1. ON TWELVE CARDS, PUT SIGNATURES ON ONE SIDE AND KEYS ON THE OTHER SIDE, E.G., ONE SIDE: 3# (MINOR), REVERSE SIDE: F# MINOR. AT THE START YOU MAY SAY THREE SHARPS IS A MAJOR OR F# MINOR. SEE IF YOU CAN SPEED YOUR RESPONSE FROM EITHER SIDE OF ANY CARD TO ITS REVERSE, TO THREE OR FOUR SECONDS.

2. WRITE ASCENDING AND DESCENDING MINOR SCALES WITH SIGNATURES OF 1 TO 6 FLATS AND 5 TO 1 SHARPS AND NO SHARPS OR FLATS. DO NOT GO HIGHER THAN THE TOP SPACE. YOU WILL NEED TO MAKE CONSIDERABLE USE OF THE FORM OF THE SCALE WITH THE KEY-NOTE IN THE MIDDLE OF THE RANGE.

3. ARRANGE I, IV, V, I FOR FOUR VOICES IN CLOSE POSITION IN C MINOR, D MINOR, E MINOR, F MINOR, G MINOR, A MINOR AND B MINOR.

CHAPTER XV

INTERVALS

A MEASURE OF DISTANCE. A STRANGER ASKS HOW FAR IT IS TO THE CORNER OF FIFTH AND MAIN. WE TELL HIM IT IS FIVE BLOCKS. WE MAY GO ON TO SAY THAT IT IS FOUR LONG BLOCKS AND ONE SHORT ONE. A SINGER WANTS TO KNOW HOW TO GET FROM D FLAT TO A FLAT. WE COULD ANSWER HIM IN TERMS OF WHOLE STEPS AND HALF STEPS. IT IS QUICKER TO SAY "THE INTERVAL IS A PERFECT FIFTH."

SURELY A SINGER NEEDS EVERY POSSIBLE HELP IN FINDING HIS WAY AROUND IN A MELODY. WE HAVE ALREADY GIVEN HIM ONE HELP: DEFINITE SCALE LOCATIONS, KNOWING THE SOUND OF LA, FOR EXAMPLE, AND ARRIVING THERE NO MATTER HOW GREAT THE MELODIC LEAP. SUPPOSE, HOWEVER, WE TEMPORARILY LOSE OUR KEY SENSE, OR THE MELODY MODULATES IN A WAY THAT MAKES THE KEY CENTER UNCERTAIN. THEN WE HAVE ANOTHER METHOD OF ARRIVING AT OUR DESTINATION: BY JUDGING THE DISTANCE TO IT FROM WHERE WE ARE NOW. EVEN WHEN WE KNOW WHERE WE ARE GOING, THE KNOWLEDGE OF THE INTERVAL HELPS. FROM RE TO LA IS A PERFECT FIFTH. WE KNOW WHAT LA SOUNDS LIKE IN THE SCALE. WE ALSO KNOW THE SOUND OF A PERFECT FIFTH. WE ARE DOUBLY CERTAIN. WE TELL THE STRANGER IT IS FIVE BLOCKS TO FIFTH AND MAIN. HE CAN STOP AT THE END OF FIVE BLOCKS AND LOOK AT THE STREET SIGNS. HE HAS TWO CHECKS ON THE CORRECTNESS OF HIS DESTINATION: THE DISTANCE THERE, AND THE LOCATION ITSELF.

INTERVALS ALREADY MENTIONED. EVEN WHEN STUDENTS ARE STILL UNABLE TO IDENTIFY ISOLATED INTERVALS BY SOUND, A KNOWLEDGE OF THE NAMES OF THE INTERVALS IS NECESSARY FOR TALKING ABOUT SCALES, CHORDS AND MELODIES. FOR EXAMPLE, WE HAVE SPOKEN OF MAJOR AND MINOR SECONDS (HALF STEPS AND WHOLE STEPS) AND THE AUGMENTED SECOND IN THE SO-CALLED HARMONIC MINOR SCALE. WE HAVE REFERRED TO THE MAJOR AND MINOR THIRDS WHICH MAKE UP TRIADS. WE HAVE GIVEN DIRECTIONS FOR FINDING THE RELATIVE MINOR BY GOING DOWN A MINOR THIRD. WE HAVE GIVEN DIRECTIONS FOR CLOSE POSITION CHORDS, TO BE WRITTEN IN THIRDS AND FOURTHS DOWN FROM THE SOPRANO NOTE. WE HAVE SPOKEN OFTEN OF OCTAVES AND REFERRED TO THE FACT THAT A DOMINANT SEVENTH CHORD IS COMPOSED OF A ROOT, THIRD, FIFTH AND SEVENTH.

TYPES OF INTERVALS. MAJOR AND MINOR, AS USED IN DESCRIBING INTERVALS, SIMPLY MEAN LARGE AND SMALL. A MAJOR INTERVAL IS A HALF STEP LARGER THAN A MINOR INTERVAL. AN AUGMENTED INTERVAL IS A HALF STEP LARGER THAN A MAJOR INTERVAL, AND A DIMINISHED INTERVAL IS A HALF STEP SMALLER THAN A MINOR INTERVAL.

A COMPLETE EXPLANATION OF THE WORD PERFECT WILL NOT BE ATTEMPTED. THE VIBRATION FREQUENCIES OF PERFECT INTERVALS HAVE SIMPLER MATHEMATICAL RELATIONSHIPS THAN THOSE OF OTHER

INTERVALS. THE PERFECT INTERVALS ARE USED BY TUNERS IN TUNING PIANOS. ADD A HALF STEP TO A PERFECT INTERVAL AND IT IS AUGMENTED. SUBTRACT A HALF STEP AND IT IS DIMINISHED.

LIST OF INTERVALS. MANY OF THE INTERVALS IN THE FOLLOWING LIST WILL BE FOR REFERENCE, RATHER THAN FOR IMMEDIATE USE. EXAMPLES ARE GIVEN FOR EACH INTERVAL. IT SHOULD BE REMEMBERED, HOWEVER, THAT SINCE THERE ARE TWELVE PITCHES, THERE IS ONLY ABOUT ONE CHANCE IN TWELVE THAT INTERVALS IN ACTUAL PRACTICE WILL BE THE SAME AS THOSE SHOWN IN THE EXAMPLES.

	DIMINISHED	MINOR	MAJOR	AUGMENTED
SECOND	C#-Db	C-Db	C-D	C-D#
THIRD	C#-Eb	C-Eb	C-E	C-E#
SIXTH	C#-Ab	C-Ab	C-A	C-A#
SEVENTH	C#-Bb	C-Bb	C-B	C-B#
		PERFECT		
FOURTH	C#-F	C-F		C-F#
FIFTH	C#-G	C-G		C-G#
OCTAVE	C#-c	C-c		C-c#

INVERTED INTERVALS. IN THE SOLFEGE OF THE MAJOR TRIADS WE DISCOVERED THAT FA LA WAS EASIER TO SING AS A MAJOR THIRD UPWARDS THAN AS A MINOR SIXTH DOWNWARDS. IT IS NOT ONLY EASIER TO SING INTERVALS UPWARDS. IT IS ALSO EASIER TO SPELL INTERVALS UPWARDS. BY FOLLOWING CERTAIN SIMPLE LAWS, WE CAN CONVERT DIFFICULT DOWNWARD INTERVALS INTO SIMPLE UPWARDS INTERVALS:

INVERTED FIFTHS ARE FOURTHS.

INVERTED THIRDS ARE SIXTHS.

INVERTED SECONDS ARE SEVENTHS.

PERFECT INTERVALS INVERTED ARE PERFECT.

MAJOR INTERVALS INVERTED ARE MINOR.

AUGMENTED INTERVALS INVERTED ARE DIMINISHED.

C UP TO E IS A THIRD. C DOWN TO E IS A SIXTH. C UP TO E IS A MAJOR THIRD. C DOWN TO E IS A MINOR SIXTH.

INTERVALS IN MAJOR KEYS. IT WILL BE EASIER TO LEARN TO IDENTIFY INTERVALS BY SOUND, IF WE KNOW WHERE TO WATCH FOR THEM. THESE INTERVALS OCCUR IN THE UNALTERED SCALE:

MINOR SECONDS: MI TO FA AND TI TO DO

MAJOR SECONDS: ALL THE OTHER SCALE STEPS

MAJOR THIRDS: DO MI, FA LA, SO TI

MINOR THIRDS: LA DO, RE FA, MI SO, AND TI RE

PERFECT FOURTHS: ALL BUT FA TO TI, WHICH IS AUGMENTED

PERFECT FIFTHS: ALL BUT TI TO FA, WHICH IS DIMINISHED

SPELLING PERFECT FIFTHS. IF WE SPELL A MAJOR TRIAD WITHOUT THE MIDDLE LETTER, WE ARE SPELLING A PERFECT FIFTH. THE FIFTH TAKES THE SAME ACCIDENTAL AS THE FIRST, EXCEPT FROM B. A PERFECT FIFTH ABOVE C# IS G#.

PERFECT FIFTHS ARE SO EASY TO SPELL THAT THEY FORM A SHORT CUT TO THE SPELLING OF SIXTHS. A MINOR SIXTH IS ONE STEP (ONE LETTER) GREATER THAN A PERFECT FIFTH. THE PITCH INTERVAL IS A HALF STEP GREATER. SOMEONE TELLS US THAT THE MELODY JUMPS UPWARDS A MINOR SIXTH FROM C#. WE CAN MAKE A RAPID CALCULATION: PERFECT FIFTH, G#, PLUS ONE LETTER AT HALF STEP INTERVAL. WE FIND QUICKLY THAT A IS A MINOR SIXTH ABOVE C#.

FIFTEENTH ASSIGNMENT. THREE AIDS IN THE SINGING, WRITING, AND APPRECIATION OF MELODIES ARE SOLFEGE, INTERVALS, AND COUNTERPOINT. CONTRAPUNTAL WRITING IS MORE HORIZONTAL THAN VERTICAL, THAT IS, THE COMPOSER IS FIRST CONCERNED WITH THE MELODIC LINE OF EACH PART AND THE HARMONIES ARE MORE INCIDENTAL. ABILITY TO SPELL INTERVALS CORRECTLY, TO RECOGNIZE THEM ON THE STAFF, AND TO IDENTIFY THEM BY SOUND IS AN INVALUABLE PREPARATION FOR COUNTERPOINT, JUST AS COUNTERPOINT IS AN INVALUABLE PREPARATION FOR MELODY AND PART WRITING.

1. FROM MEMORY, MAKE A LIST OF THE INTERVALS, SUBSTITUTING D FOR C AS THE STARTING POINT FOR THE EXAMPLES.

2. APPLY THE RULES FOR INVERSIONS IN AS MANY COMBINATIONS AS POSSIBLE.

3. SING THE INTERVALS IN THE KEYS OF C AND G WITH SOLFEGE, GIVING ESPECIALLY CAREFUL ATTENTION TO THE SOUND OF THIRDS AND FIFTHS.

4. ATTAIN CONSIDERABLE FACILITY IN SPELLING MAJOR THIRDS AND PERFECT FIFTHS UPWARD. (BOTH ARE INCLUDED IN THE SPELLING OF MAJOR TRIADS.) SPELL MINOR SIXTHS UPWARDS. INVERT THESE INTERVALS.

CHAPTER XVI

TEMPO AND EXPRESSION

ITALIAN TERMS. THE WORDS FOR TEMPO AND EXPRESSION ARE USUALLY IN ITALIAN. IF RUSSIANS, GERMANS, NORWEGIANS, AND CHINESE GAVE DIRECTIONS FOR THE PERFORMANCE OF THEIR MUSIC IN THEIR OWN LANGUAGES MOST OF US WOULD HAVE DIFFICULTY IN TRANSLATING. SOME GERMANS DO USE GERMAN WORDS, SOME FRENCH COMPOSERS USE FRENCH WORDS AND SOME OF US USE ENGLISH WORDS. MOST MUSICIANS, HOWEVER, USE ITALIAN AS THE UNIVERSAL LANGUAGE OF MUSICAL TERMS, TO GO ALONG WITH THE UNIVERSAL LANGUAGE OF MUSICAL NOTATION.

ITALIAN PRONUNCIATION. FORTUNATELY ITALIAN PRONUNCIATION IS LESS DIFFICULT THAN THAT OF MANY OTHER LANGUAGES. ITALIAN WORDS ARE PRONOUNCED EXACTLY AS WRITTEN, THERE BEING NO SILENT LETTER EXCEPT H. THE VOWELS ALWAYS PRESERVE THEIR PROPER SOUNDS, FORMING NO DIPHTHONGS. THE FIVE ITALIAN VOWELS ARE U (OO), O (PRONOUNCED MORE LIKE AW THAN LIKE OH), A (AH), E (AY) AND I (EE). C, BEFORE A, O, AND U, HAS THE SOUND OF K; BEFORE E AND I, IT HAS THE SOUND OF CH. G, BEFORE A, O, AND U, IS HARD, AS IN GO; BEFORE E AND I, IT IS SOFT AS IN GEM. SC, BEFORE A, O, AND U, IS LIKE SK; BEFORE E AND I, IT IS LIKE SH.

TEMPO. THE DEGREE OF SPEED INTENDED BY THE COMPOSER IS INDICATED IN THE TERMS FOR TEMPO. THESE ARE PLACED IN ORDER FROM SLOW TO FAST, ALTHOUGH SOME OF THE TERMS, PARTICULARLY THOSE FOR SLOW TEMPO, ARE USED ALMOST INTERCHANGEABLY.

LARGO-SLOW, SOLEMN	MODERATO-MODERATE TIME
ADAGIO-SLOW	ALLEGRO-FAST
LENTO-SLOW	PRESTO-RAPIDLY
ANDANTE-MODERATE TIME	PRESTISSIMO-AS FAST AS POSSIBLE

THESE WORDS HAVE BEEN GIVEN THIS ORDER BY CUSTOM RATHER THAN BY THEIR LITERAL MEANING. ANDANTE, FOR EXAMPLE, LITERALLY MEANS "GOING." ALLEGRO SHOULD MEAN A LIVELY AND GAY MOOD AS WELL AS A FAST TEMPO. ALLEGRO, HOWEVER, IS OFTEN MODIFIED, E.G., ALLEGRO AGITATO, QUICK, WITH ANXIETY AND AGITATION.

OCCASIONALLY, PARTICULARLY AT THE END OF A PHRASE, A DEGREE OF EXPRESSIVENESS IS ADDED BY GRADUALLY SLOWING THE TEMPO. THIS IS MARKED RITARDANDO (RIT.). THE MUSIC RETURNS TO THE ORIGINAL SPEED AT THE MARK, A TEMPO. JUST AS WE STEP ON THE ACCELERATOR TO GRADUALLY INCREASE THE SPEED OF A CAR, WE SPEED THE MUSIC UP WHEN WE SEE THE WORD ACCELERANDO (ACCEL.).

METRONOME MARKINGS. PRIOR TO 1600, TEMPO MARKS WERE PRACTICALLY UNKNOWN, AND MAELZEL DID NOT CONSTRUCT HIS METRONOME UNTIL 1816. M.M. ♩ = 60 MEANS SIXTY QUARTER NOTES PER MINUTE, OR ONE BEAT PER SECOND. M.M. ♩ = 120 WOULD BE EXACTLY TWICE AS FAST.

M.M. MEANS MAELZEL'S METRONOME. BEETHOVEN, IN 1817, WAS THE FIRST COMPOSER TO USE THESE MARKINGS, AND MENDELSSOHN USED THEM WITH GREAT CARE IN INDICATING TEMPOS FOR THE ORATORIO ELIJAH.

DYNAMICS. THESE ARE THE DYNAMIC MARKINGS FROM SOFT TO LOUD:

PIANISSIMO (PP)-VERY SOFT	MEZZO FORTE (MF)-MODERATELY
PIANO (P)-SOFTLY	LOUD
MEZZO PIANO (MP)-MODERATELY	FORTE (F)-LOUD
SOFT	FORTISSIMO (FF)-VERY LOUD

CRESCENDO (CRES.) MEANS GRADUALLY LOUDER, AND DIMINUENDO (DIM.) MEANS GRADUALLY SOFTER.

STYLE. THE PERFORMANCE STYLE IS OFTEN SUGGESTED ALONG WITH THE TEMPO. THE FOLLOWING WILL CONSTITUTE A BEGINNING VOCABULARY OF THESE WORDS.

ANIMATO-WITH LIFE	LEGGIERO-LIGHT
CANTABILE-SINGINGLY	MAESTOSO-MAJESTIC
CON MOTO-WITH MOTION	SOSTENUTO-SUSTAINED
DOLCE-SWEETLY, SOFTLY	STACCATO-DETACHED
LEGATO-SMOOTHLY	VIVACE-LIVELY

USEFUL ITALIAN WORDS. BY LEARNING A FEW SHORT ITALIAN WORDS, MOSTLY ADVERBS AND PREPOSITIONS, WE ARE ABLE TO TRANSLATE MANY ITALIAN PHRASES WITHOUT REFERRING TO A DICTIONARY. SOME OF THE MOST USEFUL WORDS USED IN MUSICAL TERMS ARE:

POCO-LITTLE	CON-WITH
MENO-LESS	SENZA-WITHOUT
PIU-MORE	MEZZO-MEDIUM
MOSSO-MOTION	

KNOWING THESE WORDS, WE CAN TRANSLATE POCO MENO MOSSO, WHICH MEANS A LITTLE LESS MOTION, OR SLOWER.

SIXTEENTH ASSIGNMENT. UNDERSTANDING THE USE OF THE FEW WORDS LISTED IN THIS CHAPTER WILL SIMPLIFY THE PROCESS OF ADDING TO YOUR VOCABULARY LATER. THE SIMPLE RULES FOR ITALIAN PRONUNCIATION ARE USED NOT ONLY FOR PRONOUNCING ITALIAN WORDS, BUT ALSO BY MANY FINE CHORUSES IN SINGING MUSIC WITH LATIN TEXTS SUCH AS BACH'S B MINOR MASS.

CHAPTER XVII

RHYTHMIC AND MELODIC DICTATION

DICTATION. TYPISTS, EVEN NOT TOO EXPERT TYPISTS, DEVELOP THEIR SKILL BY TAKING DICTATION. DICTATION DEMANDS CONSIDERABLY MORE TECHNIQUE THAN MERE COPYING. IN FACT ONE WHO CAN WRITE DOWN WHAT ANOTHER SAYS, SINGS, OR PLAYS, WILL ALSO BE ABLE TO WRITE DOWN HIS OWN IDEAS.

YOU HEAR A NEW TUNE ON THE RADIO. CAN YOU REMEMBER IT AND WRITE IT DOWN? THAT IS TAKING DICTATION. YOU THINK OF AN ORIGINAL MELODY. CAN YOU WRITE IT DOWN? THAT IS COMPOSITION.

DICTATION GIVES US SOMETHING TO DO, AND WE LEARN BY DOING. WRITING DOWN WHAT WE HEAR INCREASES OUR AWARENESS OF WHAT WE HEAR. IF YOU LOOK AT A PAINTING AND SOMEONE ASKS YOU TO DESCRIBE IT, YOU MAY FORGET MANY DETAILS. BUT IF YOU KNOW YOU ARE GOING TO BE ASKED TO DESCRIBE IT ACCURATELY, YOU WILL BE MUCH MORE AWARE OF THE DETAILS OF THE PAINTING. DICTATION INCREASES OUR AWARENESS, AND AWARENESS INCREASES OUR APPRECIATION AND UNDERSTANDING.

RHYTHMIC DICTATION. STENOGRAPHERS USE SHORTHAND TO TAKE DICTATION. MUSICIANS NEED A SHORTHAND OF THEIR OWN, WHETHER IT IS TO NOTE DOWN A RHYTHM OR MELODY THEY HEAR, OR TO NOTE DOWN AN ORIGINAL IDEA. IT IS TRUE THAT ONE LEARNS TO WRITE AN ENTIRE PHRASE FROM MEMORY, JUST AS A TYPIST IS WRITING ONE WORD AS HE IS LISTENING TO OTHER WORDS. THE QUICKER THE NOTATION, HOWEVER, THE LESS WILL BE THE TIME LAG BETWEEN THE HEARING AND THE WRITING.

FOR OUR SHORTHAND, WE PROPOSE QUARTER NOTE HEADS, WRITTEN IN ADVANCE IN ALL THE MEASURES EXCEPT POSSIBLY THE LAST. THESE WOULD BE MADE WITH A SINGLE SHORT STROKE, TO THE LEFT AND DOWNWARDS. THEY WOULD BE SPACED PROPERLY, THE FIRST NOTE CLOSE TO THE BAR.

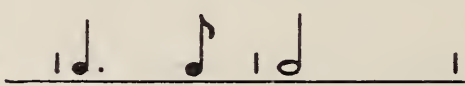
3/4 | / / / | / / / | / / / | / / / |


NOW WE HEAR THE RHYTHM TO THE LAST LINE OF MY COUNTRY, 'TIS OF THEE. WE FIRST FILL IN THE NOTES AND DOTS, CHANGING THE FINAL NOTE TO A HALF NOTE:


3/4 | / " " | . / / | " / / | d. |


FUL NOT TO SPEED UP THE BEAT AS THEY ARE COUNTING. IT MAY NOT BE TOO DISTRACTING TO HAVE THE METRONOME GOING AS THE DICTATION IS BEING GIVEN, ESPECIALLY IF THE DICTATION IS BEING GIVEN ON A SINGLE NOTE, MIDDLE C OF THE PIANO. THE DICTATION MAY ALSO BE GIVEN BY TAPPING ON A WOOD BLOCK. IN ANY CASE AN ENTIRE MEASURE SHOULD BE COUNTED BY THE INSTRUCTOR BEFORE THE DICTATION BEGINS, AND, WHEN THE FIRST NOTE IS THE BEAT PRECEDING THE FIRST MEASURE, A FULL MEASURE PLUS PART OF THE NEXT (UP TO THE BEGINNING BEAT) SHOULD BE COUNTED. EACH DICTATION SHOULD BE REPEATED ONCE, AFTER TEN SECONDS PAUSE. STUDENTS MAY CORRECT THE PAPERS IN CLASS. THE ABOVE DICTATIONS ARE MERELY SUGGESTIONS AS TO TYPE AND DEGREE OF DIFFICULTY. FRESH COMBINATIONS SHOULD BE INTRODUCED AT EACH CLASS SESSION.

ADDITIONAL MATERIAL: 


9. 2/4 


10. 3/4 


11. 4/4 

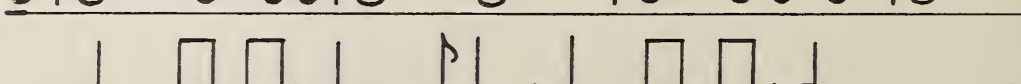
12. 3/4 

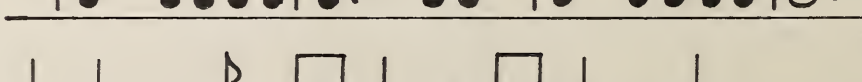
FOUR MEASURE PHRASES:


13. 2/4 

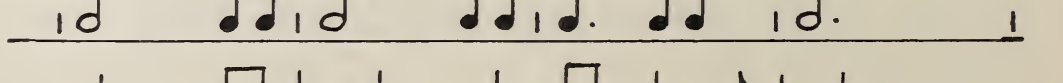
14. 3/4 

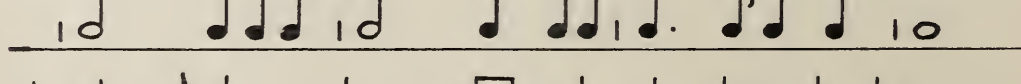
15. 4/4 

16. 3/4 

17. 2/4 

18. 3/4 

19. 4/4 

20. 3/4 

ADDITIONAL MATERIAL:



21. 2/4

22. 3/4

23. 4/4

24. 3/4

25. 2/4

26. 3/4

27. 4/4

28. 3/4

29. 4/4

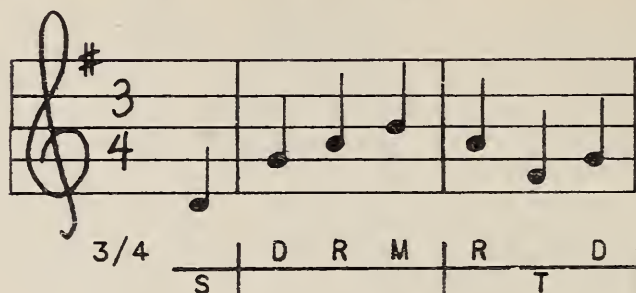
30. 3/4

MELODIC DICTATION. MOST PEOPLE, EVEN MOST MUSICIANS, ARE UNABLE TO TELL THE KEY OF THE MUSIC THEY CHANCE TO HEAR, UNLESS THEY HAPPEN TO BE WITHIN REACH OF A FIXED PITCH INSTRUMENT. MANY MUSICIANS CAN MAKE A GOOD GUESS AT THE KEY AND LISTEN TO THE MUSIC AS IF IT WERE IN THAT KEY. SOME LISTEN AS IF IT WERE IN THE KEY OF C.

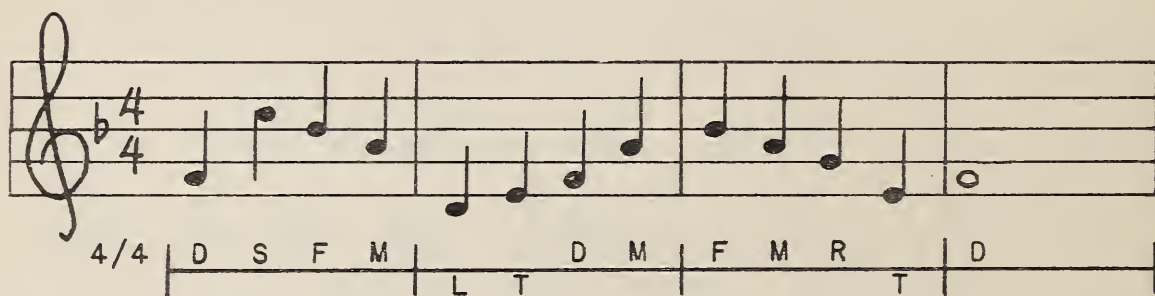
BY TAKING DICTATION IN SOLFEGE, ONE COULD DEVELOP THE CAPACITY FOR UNDERSTANDING THE MUSIC, REGARDLESS OF THE EXACT KEY. THE INITIAL LETTERS OF THE SYLLABLES SHOULD BE SPACED IN EACH MEASURE ACCORDING TO THE NUMBER OF BEATS IN THE MEASURE. DO SHOULD BE PLAYED BEFORE THE PRELIMINARY MEASURE IS COUNTED. WHERE THE MELODY RANGES BELOW DO, THE SYLLABLES MAY BE WRITTEN BELOW THE LINE. THERE SHOULD BE NO RHYTHMIC DIFFICULTIES.

3/4

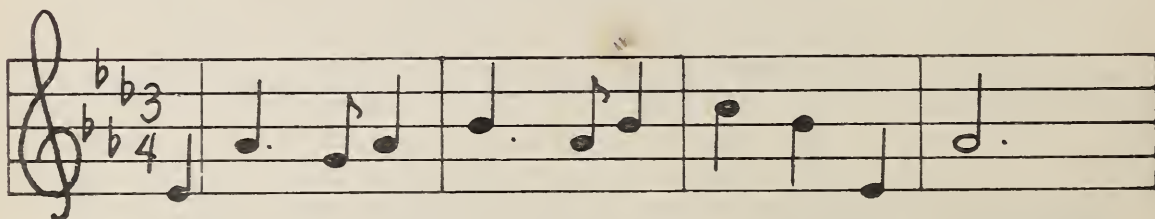
AFTER THE SECOND PLAYING, THE KEY SIGNATURE MAY BE GIVEN, AND THE MELODY TRANSFERRED TO THE STAFF.



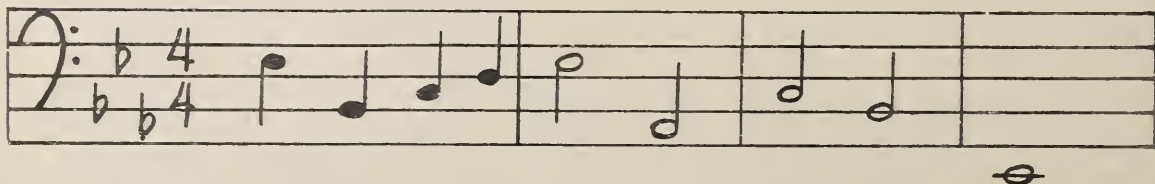
FOUR MEASURE PHRASES REQUIRE A BETTER MELODIC MEMORY:



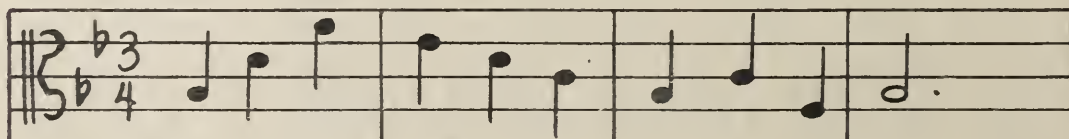
DICTATION MAY ALSO BE TAKEN DIRECTLY ON THE STAFF, WITH SLIGHT RHYTHMIC COMPLICATIONS, THE SIGNATURE BEING STATED IN ADVANCE:



DICTATION IN THE BASS CLEF IS AN EXCELLENT PREPARATION FOR PART WRITING:



SOME DICTATION MAY BE GIVEN IN THE C CLEF:



CHAPTER XVIII

SINGING

A SIGHT SINGING METHOD. SINGING IS THE MOST ANCIENT AND WIDESPREAD TYPE OF MUSIC MAKING. ONE WOULD SUPPOSE, IN VIEW OF THE VAST NUMBER WHO ENJOY SINGING, THAT THE READING OF MUSIC WOULD BE A COMMONPLACE SKILL. BUT JUST AS IN THE DARK AGES, THE MAJORITY WERE UNABLE TO READ AND WRITE WORDS, SO NOW THE MAJORITY EVEN OF THOSE WHO HAVE SUNG FOR YEARS IN CHORAL ORGANIZATIONS, ARE UNABLE TO READ AND WRITE MUSIC. THIS CONDITION MAINTAINS, IN PART, BECAUSE MUSIC MAY EASILY BE LEARNED BY ROTE, JUST AS IN THE DARK AGES OTHER LEARNING WAS HANDED ON BY ROTE.

WHAT PASSES FOR SIGHT SINGING MAY BE MORE ACCURATELY DESCRIBED AS SIGHT GUESSING, AIDED BY PIANO OR VOICE, WHICH PROVIDES A MODEL TO BE IMITATED. MANY ARE ABLE TO READ PIANO MUSIC, BUT UNABLE TO READ VOCAL MUSIC AT SIGHT. THESE PEOPLE TEACH THEMSELVES BY ROTE WITH THE HELP OF A PIANO.

A GRASP OF THE PRINCIPLES OF SIGHT SINGING IS THE RIGHTFUL HERITAGE OF ALL, AS IS A GRASP OF THE PRINCIPLES OF READING ONE'S OWN LANGUAGE. A CHILD WHO CAN LEARN TO SING A SONG CAN LEARN TO SING AT SIGHT. ANYONE WITH IMAGINATION CAN PICTURE WHAT WOULD HAPPEN TO MUSIC ON THIS COUNTRY IF THE AVERAGE CHILD OR ADULT COULD READ VOCAL MUSIC ACCURATELY AT SIGHT.

SOLFEGE. SOLFEGE IS THE HIGHROAD TO SIGHT SINGING. IT IS THE FRENCH FORM OF THE WORD THAT IN ITALIAN IS SOLFEGGIO, AND IN ENGLISH IN SOLFA. SOLFEGGIO IS DERIVED FROM SOLFA, THE ORIGIN OF WHICH IS DESCRIBED BELOW, IN THE SAME WAY AS ARPEGGIO IS DERIVED FROM ARPA. WE ARE PREFERRED THE FRENCH FORM OF THE WORD BECAUSE OF ITS CONNOTATIONS. SOLFEGE MEANS THE TEACHING OF MUSICIANSHIP AND IT ALSO MEANS A WAY OF IMPROVING PEOPLE IN THE ART OF SINGING.

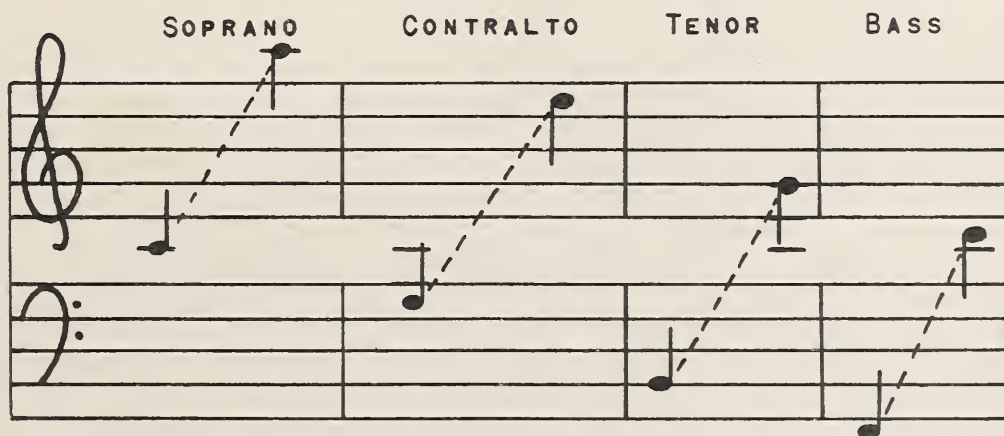
CERTAIN FEATURES OF THE USE OF THE HEXACHORDS (SIX NOTE SCALES) OF THE ELEVENTH CENTURY SYSTEM DEVELOPED BY GUIDO D'AREZZO, EXPLAIN THE DERIVATION OF THE WORDS SOLFA, SOLMIZATION AND GAMUT. SINCE THE ENTIRE OCTAVE WAS NOT REPRESENTED, THERE WERE RULES FOR THE TRANSITION FROM ONE OCTAVE TO ANOTHER, AS ILLUSTRATED BY THE ARROW BELOW, HENCE, SOLMI-ZATION. MOREOVER IT WILL BE SEEN THAT MIDDLE C MIGHT BE SOL, FA OR UT, HENCE THE NAME SOLFAUT, ABBREVIATED TO SOLFA. THE BEGINNING PITCH WAS GAMMA-UT. GAMUT HAS COME TO MEAN THE ENTIRE VOCAL RANGE FROM THE LOWEST TO THE HIGHEST NOTE.

EXTENDS THE ENTIRE CIRCLE OF THE WAISTLINE, DOWN TO THE BACK RIBS. AS WE BREATHE OUT OR SING A PHRASE, THE CHEST SHOULD REMAIN HIGH. THE CIRCLE AROUND THE DIAPHRAGM SHOULD REMAIN COMFORTABLY EXPANDED, WITH A CERTAIN AMOUNT OF TENSION. WHEN THE END OF A PHRASE IS NEAR, THE ABDOMINAL MUSCLES MAY DRAW IN, SINCE THIS IS BETTER THAN ALLOWING THE CHEST TO SAG DOWNWARDS. THE MOST IMPORTANT PART OF BREATHING IS RELAXING DOWNWARDS TO BREATHE IN. THREE ADJECTIVES, SLOW, DEEP, GENTLE, DESCRIBE GOOD BREATHING. IT IS NOT NECESSARY TO PACK THE LUNGS AS A GOOD TONE DOES NOT REQUIRE MUCH BREATH AND THE SINGER HAS HALF HIS BREATH LEFT AFTER THE AVERAGE PHRASE.

PHRASING AND RHYTHM. A MUSICAL PHRASE IS GENERALLY SUNG WITH A SINGLE BREATH. PHRASING IS INDICATED BY A CURVED LINE FROM THE FIRST TO THE LAST NOTE OF THE PHRASE. THERE IS OFTEN NO REST INDICATED FOR THE VOICE BETWEEN PHRASES AND YET THE SINGER IS EXPECTED TO BREATHE. IN THIS SITUATION HE ROBS TIME FROM THE PHRASE HE IS FINISHING BY CUTTING THE LAST NOTE SHORT SO HE CAN BREATHE AND START THE NEXT PHRASE WITHOUT BREAKING THE RHYTHM.

A MUSICAL PHRASE IS LIKE A WAVE. IT MAY MOVE IN A CONTINUOUS CRESCENDO, GATHERING FORCE AS IT GOES. IT MAY RECEDE AND DISAPPEAR. IN THE TYPICAL PHRASE, THERE IS A CRESCENDO TO THE MIDDLE OF A PHRASE AND A GRADUAL DIMINISHING TO THE END.

VOICE RANGE. TYPICAL VOICE RANGES ARE SHOWN BELOW:



TRAINED SOLOISTS AND EVEN MANY UNTRAINED SINGERS MAY CONSIDERABLY EXCEED THESE LIMITS.

BETWEEN THE SOPRANO AND CONTRALTO IS THE MEZZO VOICE, SOMETIMES CALLED MEZZO SOPRANO. BETWEEN THE TENOR AND BASS IS THE BARITONE. BARITONES USUALLY SING WITH THE BASSES WHERE THERE ARE ONLY FOUR PARTS FOR MIXED VOICES.

A NOTATION FOR BEGINNING SINGERS. JOHN CURWEN IN A WIDELY PUBLICIZED TEST OF HIS TONIC SOLFA NOTATION, IN WHICH SYLLABLES WERE COMPLETELY SUBSTITUTED FOR BOTH NOTES AND STAFF, GAVE THE TWO THOUSAND SINGERS OF HIS CHORUS ONLY FIVE SECONDS AFTER A CHORD WAS STRUCK TO BEGIN AN A CAPPELLA PERFORMANCE OF

NEW MUSIC. THE PERFORMANCE WAS SUCCESSFUL, ALTHOUGH MOST OF THE CHORUS MEMBERS WERE AMATEURS.

THE NOTATION BELOW IS SIMILAR TO THAT USED BY CURWEN EXCEPT THAT IT IS PLACED ON THE STAFF SO THE RISE AND FALL OF THE MELODY LINE MAY BE EASILY FOLLOWED. IT IS PROPOSED AS A STEPPING STONE TO THE VAST BODY OF MUSIC IN THE CONVENTIONAL NOTATION. IT WOULD NOT BE SUITED TO MUSIC WITH MANY RHYTHMIC COMPLICATIONS. BUT IT WOULD ALLOW BEGINNING SINGERS TO READ ACCURATELY AT SIGHT.

A NATION'S PRAYER

WORDS BY WILLIAM
PIERSON MERRILL

TUNE HYFRYDOL
BY R. PRICHARD

TENOR MELODY
ARRANGEMENT WB

NOT A- LONE FOR MIGHT- Y EM- PIRE,

STRETCH-ING FAR O'ER LAND AND SEA;

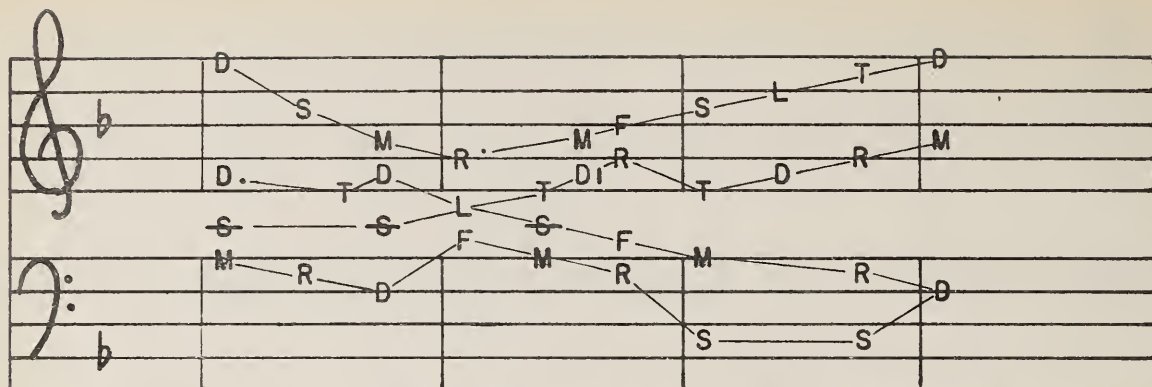
NOT A- LONE FOR BOUN- TEOUS HAR- VESTS,

LIFT WE UP OUR HEARTS TO THEE.

STAND- ING IN THE LIV- ING PRES- ENT,

MEM- O- RY AND HOPE BE- TWEEN,

LORD, WE WOULD WITH DEEP THANKSGIV- ING

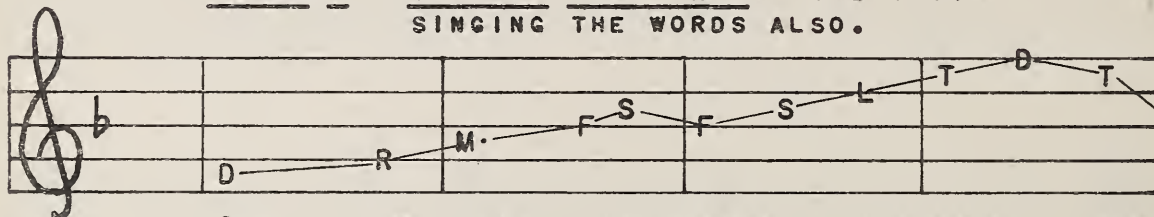


PRAISE THEE MOST FOR THINGS UN- SEEN.

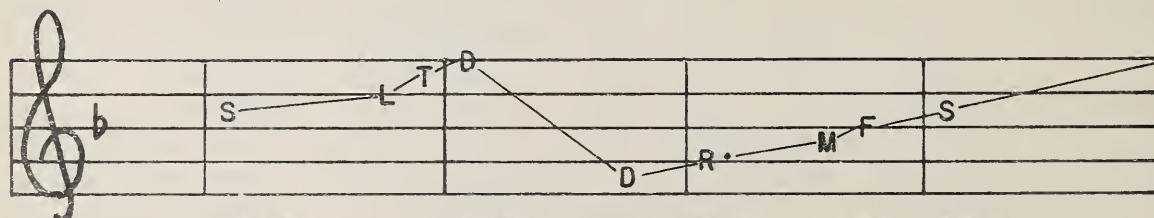
VERSE 2. MEZZO-SOPRANO SOLO WITH CHOIR HUMMING.
 SOLOIST WILL READ TENOR MELODY ONE OCTAVE HIGHER.

NOT FOR BATTLESHIP AND FORTRESS, NOT FOR CONQUESTS OF THE SWORD;
 BUT FOR CONQUESTS OF THE SPIRIT GIVE WE THANKS TO THEE, O LORD;
 FOR THE PRICELESS GIFT OF FREEDOM, FOR THE HOME, THE CHURCH,
 THE SCHOOL,
 FOR THE OPEN DOOR OF MANHOOD IN A LAND THE PEOPLE RULE.

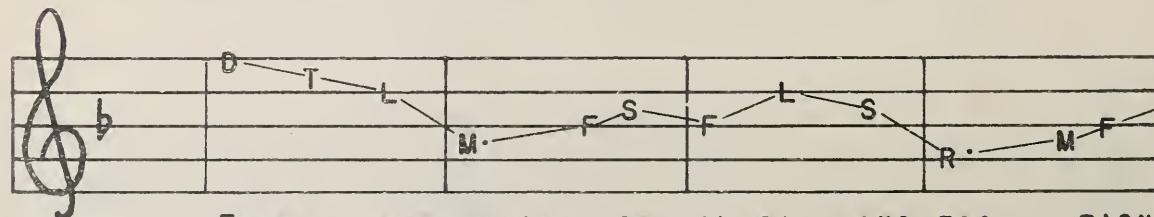
VERSE 3. SOPRANO OBBLIGATO. THE CHOIR
 SINGING THE WORDS ALSO.



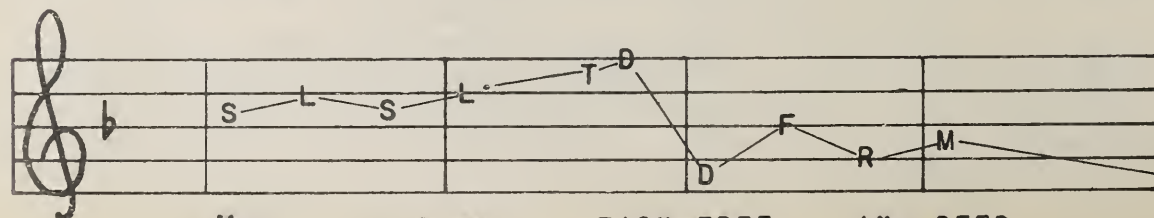
GOD OF JUS- TICE, SAVE THE PEO- PLE



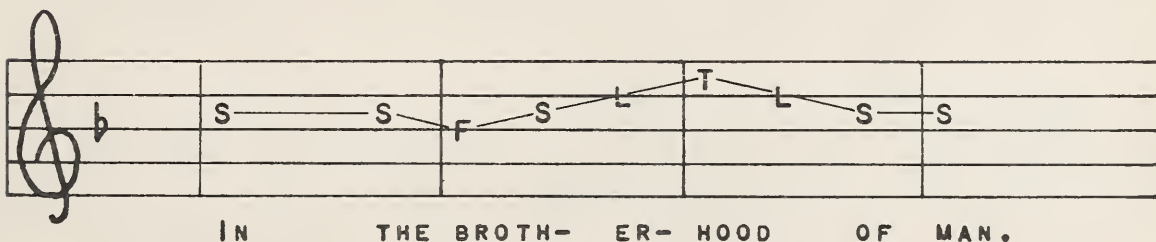
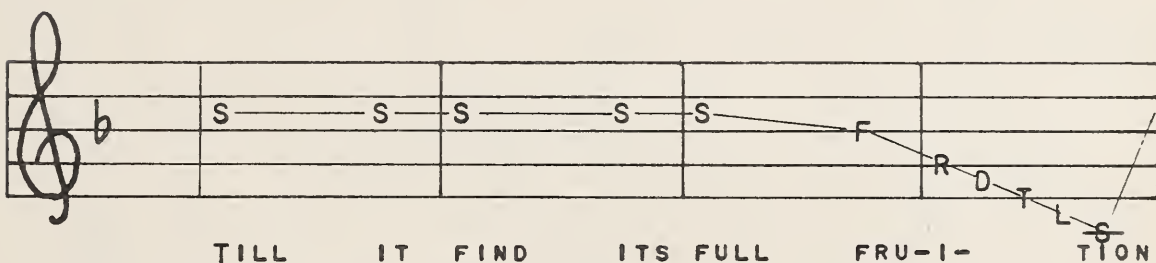
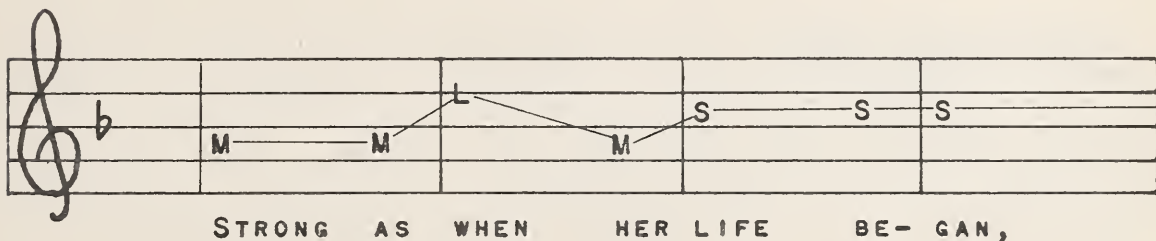
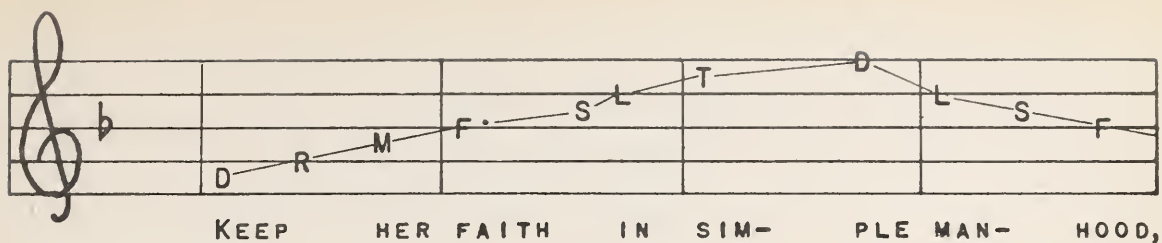
FROM THE CLASH OF RACE AND CREED,



FROM THE STRIFE OF CLASS AND FAC- TION:



MAKE OUR NA- TION FREE IN- DEED.



FROM THE MASS IN B MINOR, BY BACH

FROM THE MASS IN B MINOR, BY BACH

CHAPTER XIX

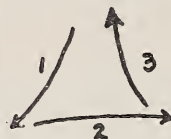
CONDUCTING

DOWN AND UP BEATS. THE RIGHT HAND OF A CONDUCTOR IS USED TO INDICATE THE BEATS IN THE MEASURE. THE FIRST BEAT OF A MEASURE IS ALWAYS A DOWN BEAT AND THE LAST BEAT IS ALWAYS AN UP BEAT. IN A TWO BEAT MEASURE, THE TWO BEATS ARE DOWN AND UP. THE DIFFERENTIATION BETWEEN THREE AND FOUR BEAT MEASURES COMES IN THE DIRECTION OF THE SECOND BEAT. IN A THREE BEAT MEASURE THE SECOND BEAT IS TO THE RIGHT WHILE IN A FOUR BEAT MEASURE THE SECOND BEAT IS TO THE LEFT. A THREE BEAT MEASURE IS DOWN, OUT (AWAY FROM THE BODY) AND UP. A FOUR BEAT MEASURE IS DOWN, IN, OUT, UP.

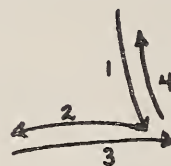
TWO BEATS



THREE BEATS



FOUR BEATS



COMPOUND TIME. 6/8, 9/8 AND 12/8 ARE GENERALLY CONDUCTED RESPECTIVELY IN TWO, THREE AND FOUR BEATS TO THE MEASURE, WITH A DOTTED QUARTER AS THE BEAT UNIT. WHEN THE TEMPO IS VERY SLOW, BEATS ARE SOMETIMES DIVIDED. 12/8 DIVIDED WOULD BEGIN WITH ONE LONG AND TWO SHORT DOWN BEATS, THREE TO THE LEFT, THREE TO THE RIGHT, AND TWO SHORT AND ONE LONG UP BEATS. DIVIDED BEATS, HOWEVER, ARE THE EXCEPTION.

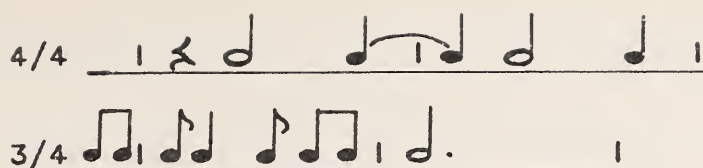
TRIPLETS. SPICE IS ADDED TO RHYTHMIC FLAVORS BY DIVIDING SOME BEATS INTO TWO PARTS AND OTHER BEATS OF THE SAME MEASURE INTO THREE PARTS. THE BEAT DIVIDED INTO THREE PARTS IS MARKED WITH A 3 IN RHYTHMS WHERE TWO IS THE RULE:



TIES AND SYNCOPATION. IF A NOTE IS TO BE HELD TWO AND A HALF BEATS IN FOUR QUARTER MEASURE, A HALF NOTE IS TIED TO AN EIGHTH NOTE TO MAKE THE TOTAL.



TIES ARE OFTEN NEEDED IN THE NOTATION OF SYNCOPATED TIME. SYNCOPATION IS ACCENTING A PART OF THE MEASURE WHERE A WEAK BEAT IS USUALLY FOUND OR ACCENTING THE SECOND HALF OF A BEAT:



MUCH OF THE RHYTHMIC VITALITY OF BACH'S MUSIC IS DUE TO HIS USE OF SYNCOPATION. BRAHMS USED A GENTLE SYNCOPATION IN MANY ACCOMPANIMENTS, AS, FOR EXAMPLE, IN HIS CRADLE SONG. IN CONDUCTING OR PERFORMING THIS LATTER TYPE OF SYNCOPATION, THE BEAT SHOULD BE CAREFULLY MAINTAINED, PARTICULARLY IN THE TRANSITION FROM ONE PHRASE TO THE NEXT.

MOOD. CONDUCTING IS THE DIRECTION OF A NUMBER OF PERFORMERS IN A UNIFIED MUSICAL EFFORT. IN ESTABLISHING AND MAINTAINING AN APPROPRIATE TEMPO BY INDICATING THE BEATS WITH HIS RIGHT HAND, THE WORK OF THE CONDUCTOR IS ONLY BEGUN. HE MAY INDICATE THE DYNAMIC SHADINGS ALSO WITH HIS LEFT HAND. THE LEFT PALM UP IS WIDELY USED AS A REQUEST FOR MORE VOLUME AND THE LEFT PALM DOWN FOR DIMINISHING VOLUME. THE CONDUCTOR IS EXPECTED TO FIND WAYS OF STRESSING THE MORE BEAUTIFUL MELODIC LINES. ALL THAT A CONDUCTOR DOES CONTRIBUTES TO HIS PRINCIPLE BUSINESS: DISCOVERING THE ESSENTIAL MOOD OF THE MUSIC AND CONVEYING THIS MOOD TO THE PERFORMERS AND THROUGH THEM TO THE LISTENERS.

NINETEENTH ASSIGNMENT. THE RIGHT HAND CONDUCTING PATTERNS ARE NOT ONLY USEFUL IN DIRECTING A CHORUS OR ORCHESTRA, BUT MAY BE USED BY AN INDIVIDUAL PERFORMER IN STUDYING DIFFICULT RHYTHMS.

1. PRACTICE CONDUCTING TWO BEAT, THREE BEAT AND FOUR BEAT MEASURES. ALLOW AN EASY LOOP OR CURVE BETWEEN BEATS. LET THE WRIST GENERALLY LEAD AND THE HAND FOLLOW. DO NOT HIDE THE FACE BY CARRYING THE UP BEAT TOO HIGH, AS THE FACIAL EXPRESSION IS AN IMPORTANT PART OF CONDUCTING.

2. CONSTRUCT FOUR ORIGINAL FOUR MEASURE PHRASE PATTERNS, USING TRIPLETS, TIES AND SYNCOPATION.

3. READ YOUR ORIGINAL PHRASES WITH THE COUNTING METHOD. CLAP THEM. FINALLY TRY CONDUCTING THE BEATS WITH THE RIGHT HAND WHILE TAPPING THE NOTES WITH THE LEFT. THIS MAY BE TOO DIFFICULT, BUT IT IS GOOD TRAINING AND WORTH TRYING.

CHAPTER XX

MODES

THE CHURCH MODES. THE SIXTEENTH CENTURY WAS A BLOSSOM TIME OF A CAPPELLA SINGING. VOCAL MUSIC WAS NOT AS STRICTLY BOUND AS LATER, TO RULES OF HARMONIC PROGRESSION. EVERY VOICE WAS EQUALLY IMPORTANT, AND HAD ITS OWN MELODIC AND RHYTHMIC INDEPENDENCE. ACCUSTOMED AS WE ARE TO CERTAIN HARMONIC PROGRESSIONS, WE MAY NOT ALWAYS ENJOY CERTAIN SIXTEENTH CENTURY COMPOSITIONS WHEN PLAYED ON THE PIANO. THE SAME COMPOSITIONS SUNG BY VOICES, HOWEVER, IMPRESS EVEN THE UNEDUCATED EAR.

IN THE SIXTEENTH CENTURY, INSTRUMENTAL MUSIC WAS HARDLY READY TO BEGIN ITS RAPID RISE TO ITS PRESENT DOMINANT POSITION. IT WAS NECESSARY FOR COMPOSERS TO WRITE WELL FOR VOICES. UNLESS THE VOICE LEADING WAS GOOD, THE MUSIC WOULD BE INCORRECTLY PERFORMED.

SIXTEENTH CENTURY MUSIC USED NOT ONLY OUR MAJOR AND MINOR MODES, BUT FOUR OTHER MODES AS WELL. THESE HAVE GREEK NAMES. SIMILAR SCALES WERE USED BY THE GREEKS, WHOSE MUSIC WAS MELODIC AND NOT HARMONIC. IN THE TRANSITION FROM GREEK MUSIC TO THE GREGORIAN CHANT, HOWEVER, THE NAMES WERE TWISTED. WHAT THE GREEKS HAD CALLED DORIAN BECAME PHRYGIAN AND WHAT THE GREEKS HAD CALLED PHRYGIAN THE CHRISTIANS NAMED DORIAN, AND SO FORTH, THE GREEKS NAMING THE KEYNOTES IN DESCENDING ORDER AND THE EARLY CHURCH NAMING THEM IN AN ASCENDING ORDER.

WE ARE ALREADY ACCUSTOMED TO DO AS THE KEYNOTE OF THE MAJOR MODE AND LA AS THE KEYNOTE OF THE MINOR MODE. OUR NATURAL MINOR MODE CORRESPONDS TO THE AEOLIAN CHURCH MODE. OUR MAJOR MODE IS THE OLD IONIAN MODE. ONE MODE WAS NOT COMMONLY USED, AS THE TONIC TRIAD WOULD HAVE BEEN TI RE FA, A DIMINISHED TRIAD. THE SIX PRINCIPLE MODES, STARTING FROM THEIR KEYNOTES, WERE THESE:

	<u>SCALE</u>	<u>TONIC TRIAD</u>
DORIAN	<u>RE</u> MI FA SO LA TI DO RE	RE FA LA
PHRYGIAN	<u>MI</u> FA SO LA TI DO RE MI	MI SO TI
LYDIAN	<u>FA</u> SO LA TI DO RE MI FA	FA LA DO
MIXOLYDIAN	<u>SO</u> LA TI DO RE MI FA SO	SO TI RE
AEOLIAN	<u>LA</u> TI DO RE MI FA SO LA	LA DO MI
*		
IONIAN	<u>DO</u> RE MI FA SO LA TI DO	DO MI SO

SPELLING MODAL SCALES. THE SPELLING OF MODAL SCALES SHOULD NOT BE DIFFICULT TO ANYONE WHO CAN SPELL MAJOR SCALES.

BORROWING FROM THE MODES. NOT ONLY ARE MELODIES WHICH USE MODAL SCALES REFRESHINGLY DIFFERENT, BUT THE HARMONIES WHICH RESULT FROM THE USE OF THE MODAL SCALES MAY BE STARTLING AND EFFECTIVE.

1. SPELL SCALES IN EACH OF THE SIX CHURCH MODES, USING D AS THE KEYNOTE.

2. SING THE MODAL SCALES FROM D.

3. WRITE SHORT MELODIES USING THE DORIAN AND PHRYGIAN MODES, AND A MELODY USING THE PENTATONIC SCALE.

CHAPTER XXI

HARMONY

HARMONY, COUNTERPOINT AND SOLFEGE. FROM THE SEVENTEENTH CENTURY THROUGH THE NINETEENTH, HARMONY WAS PLACED ON A PED-ESTAL AS THE INDISPENSABLE AND UNSURPASSABLE TEACHING METHOD. HARMONY IS THE STUDY OF CHORDS. HARMONY STRESSES THE VERTICAL ASPECTS OF MUSIC, WHILE COUNTERPOINT AND SOLFEGE TAKE MORE OF AN INTEREST IN MELODIC LINES. WITH THE RULES OF HARMONY, CAME MUSIC IN WHICH THE BEAUTY OF A MELODY WAS LARGELY DEPENDENT ON THE PILLARS OF HARMONY ON WHICH IT WAS DRAPED.

NOW AGAIN, COMPOSERS ARE STRESSING MELODIC LINES. BOTH COUNTERPOINT AND SOLFEGE WILL HAVE INCREASING CONTRIBUTIONS TO MAKE. WHERE A MELODY REMAINS FOR A TIME IN A TONALITY, AS IS GENERALLY THE CASE WITH MELODY WHICH IS TO BE SUNG, SOLFEGE IS A USEFUL LANGUAGE AND TECHNIQUE. WHERE A MELODY SHIFTS ITS KEY CONSTANTLY, OR LOSES ITS RESPECT FOR TONALITY COMPLETELY, ONE NEEDS TO BE ABLE TO THINK IN INTERVALS, CONTRAPUNTALLY.

THOUGH HARMONY IS NOT THE ONE AND ONLY WAY TO LEARN ABOUT MUSIC, IT IS STILL AN EXCEPTIONALLY USEFUL WAY TO LEARN ABOUT MOST OF THE MUSIC WE HEAR TODAY. IT IS IMPORTANT, THEREFORE, THAT WE RELATE OUR LANGUAGE OF SOLFEGE TO THE LAWS OF HARMONY.

INVERSIONS. A CHORD IS IN ROOT POSITION IF THE ROOT OF THE CHORD IS IN THE BASS (OR THE LOWEST VOICE). THE TRIAD A C E IS IN ROOT POSITION IF A IS IN THE BASS. IF C IS IN THE BASS WE CALL IT THE FIRST INVERSION. IF E IS IN THE BASS IT IS A SECOND INVERSION. THERE ARE TWO INVERSIONS OF TRIADS AND THREE INVERSIONS OF SEVENTH CHORDS. THE THIRD INVERSION OF A C E G WOULD HAVE G IN THE BASS.

IF THE TRIAD IS A C E AND C IS IN THE BASS, THE INTERVAL FROM THE BASS NOTE UP TO A IS A SIXTH AND TO E IS A THIRD, SO THE ROMAN NUMERAL IS MARKED WITH A SMALL $\frac{6}{3}$ OR SIMPLY A SMALL 6. IF E IS IN THE BASS OF THE SAME CHORD, THE INTERVAL FROM THE BASS TO C IS A SIXTH AND TO A IS A FOURTH, SO THE ROMAN NUMERAL IS MARKED WITH A SMALL $\frac{6}{4}$. IF C IS THE BASS NOTE AND THE CHORD IS A C E G, IT IS A SIXTH TO A AND A FIFTH TO G AND THE CHORD IS MARKED $\frac{6}{5}$. IF E IS THE BASS NOTE THE CHORD IS MARKED $\frac{7}{3}$, AN ABBREVIATION FOR $\frac{6}{3}$. IF G IS THE BASS NOTE, A SMALL 2 IS ATTACHED TO THE ROMAN NUMERAL, AS THE INTERVAL FROM THE BASS NOTE UP TO THE ROOT OF THE CHORD IS A SECOND. ALTHOUGH THIS METHOD OF ADDING SMALL ARABIC NUMERALS TO THE LARGE ROMAN NUMERALS IS A MIXTURE OF HARMONIC (CHORD) THINKING AND CONTRA-PUNTAL (INTERVAL) THINKING, THE ARABIC NUMERALS WILL BE FOUND TO BE USEFUL WHEN WE WISH TO INDICATE THE SHARPING OR FLATTING OF ONE OF THESE NOTES.

LEAD TO V I. IN FACT A SECOND INVERSION IS RARELY USED EXCEPT

1. IN LEADING TO CADENCE,
2. WHERE THE BASS IS MOVING STEPWISE IN ONE DIRECTION,
3. WHERE THE BASS IS REMAINING ON THE SAME PITCH.

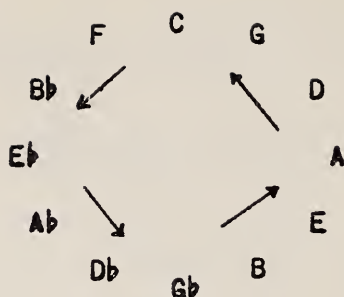
ONE OF THE MOST USEFUL OF ALL CADENCES IS $II^6 I^{\frac{6}{4}} V_7 I$. THE FOLLOWING LIST SHOW A FEW OF THE POSSIBILITIES IN CADENCES:

	IV		V I
		II^6	V I
		$II^6 I^{\frac{6}{4}}$	V I
	IV	$II^6 I^{\frac{6}{4}}$	V I
VI			V I
VI	$II^6 I^{\frac{6}{4}}$	V I	
III VI	II	V I	

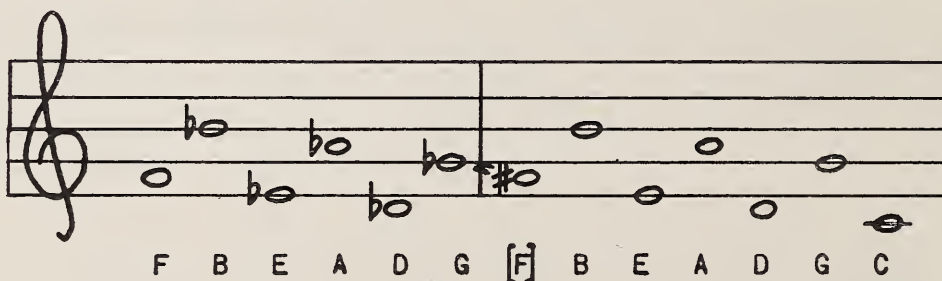
IN THESE CADENCES THE SEVENTH IS USUALLY ADDED TO V AND OFTEN TO II^6 , MAKING THEM V_7 AND $II^{\frac{6}{4}}$. THE SPACING ABOVE DOES NOT INDICATE A PAUSE, BUT IS INTENDED AS AN AID TO ORDERLY THINKING. IF WE SHOULD WRITE THE LAST CADENCE IN THE KEY OF G:

III VI II_7 V_7 I
 BDF EGB ACEG DFAC GBD
 (ALTERED)

WE WOULD SEE THAT THE BASS KEEPS MOVING DOWN BY FIFTHS (OR UP BY FOURTHS). THE BASS NOTES IN THE EXAMPLE ARE B E A D G. THE KEY SIGNATURES WERE LEARNED IN THE ORDER F B E A D G, SINCE MUSIC GENERALLY TENDS TO MOVE IN THAT DIRECTION. THIS TYPE OF MOVEMENT, WHETHER IT BE IN MODULATING FROM ONE KEY TO ANOTHER OR IN THE USE OF CHORDS WITHIN A KEY IS LIKE MOVING DOWNSTREAM. ONE MAY MAKE A CIRCLE OF THE TWELVE MAJOR KEYS BY CONTINUALLY MOVING DOWNSTREAM. EACH KEY FUNCTIONS AS THE DOMINANT OF THE NEXT, MOVING COUNTERCLOCKWISE:



SINCE MUSIC FLOWS IN THIS DIRECTION WE WOULD FIND THE KEYNOTES EASY TO SING IN THE ORDER:



ASSIGNMENT 21A. WRITING AND PLAYING CADENCES UNTIL THEY BECOME FAMILIAR AND EASY WILL BE FOUND AS USEFUL IN BECOMING ACQUAINTED WITH THE LANGUAGE OF MUSIC AS LEARNING THE MOST NECESSARY AND USEFUL PHRASES IN THE STUDY OF A FOREIGN LANGUAGE.

1. WRITE A I II^b $I\frac{1}{2}$ V_7 I CADENCE IN F, B \flat , E \flat , A \flat , D \flat , AND G \flat , USING MI FA MI RE DO IN THE SOPRANO. PLAY THIS CADENCE AROUND ALL TWELVE KEYS. SOLFEGE THE MELODY OR THE BASS. PLAY AGAIN, SPELLING THE CHORDS (FULL SPELLING). ALTERNATE MI FA MI RE DO IN ONE KEY WITH SO LA SO FA MI IN THE NEXT, USING IV IN PLACE OF II^b TO AVOID PARALLEL FIFTHS.

2. WRITE A DECEPTIVE CADENCE IN A, ENDING WITH V_7 VI IN PLACE OF V_7 I AND THEN CONTINUE WITH ANOTHER CADENCE ENDING WITH V_7 I . IN PLANNING YOUR CADENCES LET THE ROOTS OF THE CHORDS PROCEED OFTEN BY FIFTHS DOWNWARDS (OR FOURTHS UPWARDS) ALTHOUGH THEY MAY ALSO MOVE WITH GOOD EFFECT BY THIRDS DOWNWARDS, AS IN I VI IV II .

SECONDARY SEVENTH CHORDS. LESS FREQUENTLY USED THAN V_7 , ARE II_7 , III_7 AND VI_7 . THESE ARE CONSTRUCTED OF A MINOR TRIAD AND MINOR SEVENTH. FOR CONVENIENCE WE MAY WISH TO REFER TO SEVENTH CHORDS BUILT WITH A MINOR TRIAD AND MINOR SEVENTH AS II_7 TYPE CHORDS.

L D M D L R F T M
VI7 II7 III7

II7 TYPE CHORDS SOUND WELL IF THE SEVENTH HAS ALREADY BEEN HEARD AS THE FIFTH OF THE PRECEDING TRIAD. THIS IS COMMON IN THE CADENCE:

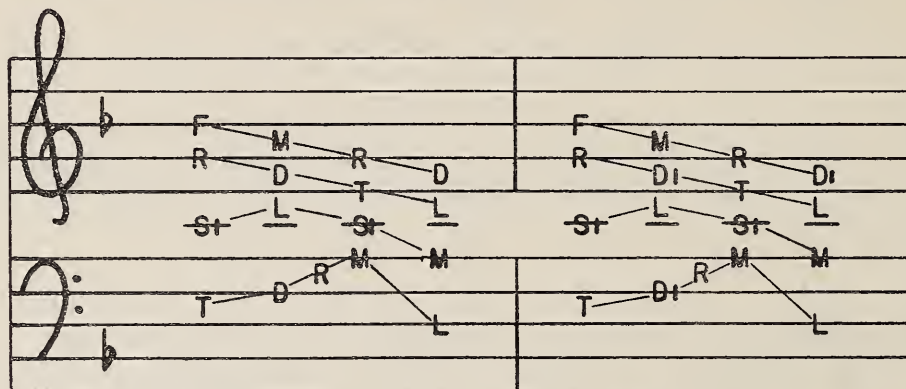
VI IV II7 V I
GBD CEGB BDF
EGB FAC

VI7 MAY BE PREPARED BY I IN THE SAME WAY. HOWEVER IF WE SHOULD ADD LA TO THE FINAL CHORD ABOVE, WE WOULD SIMPLY CALL THE NOTE AN ADDED NON-CHORD TONE, RATHER THAN ANALYZING THE CHORD AS VI7.

I7 IN MAJOR IS COMPOSED OF A MAJOR TRIAD AND MAJOR SEVENTH. IV7 IS THE SAME TYPE OF CHORD. THE THIRD INVERSION OF THIS CHORD, WITH ITS STRONG DISSONANCE, WAS A FAVORITE OF BACH. VII7 IN MAJOR IS CONSTRUCTED OF A DIMINISHED TRIAD AND MINOR SEVENTH. LIKE VII, IT DEFINITELY SOUNDS DOMINANT, AND HAS DOMINANT FUNCTION.

S. 1&2 S M D L F R
A. 1&2 I2 VII7

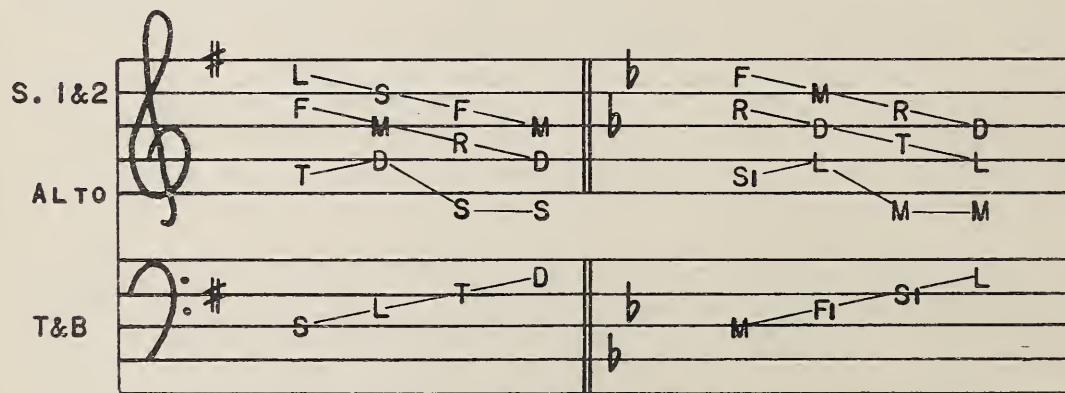
VI17 IN MINOR IS KNOWN AS THE DIMINISHED SEVENTH CHORD. IT IS BUILT OF SUPERIMPOSED MINOR THIRDS. IT HAS MANY USES. MANY COMPOSERS HAVE CREATED STORM OR THUNDER EFFECTS BY USING DIMINISHED SEVENTH CHORDS. QUICK MODULATIONS ARE EASILY EFFECTED BY ENHARMONIC CHANGES IN DIMINISHED SEVENTH CHORDS. DIMINISHED SEVENTH CHORDS RESOLVE MOST OFTEN TO MINOR TRIADS, BUT MAY RESOLVE TO MAJOR TRIADS:



D: $V17^b$ I^b $V7$ I
($V17$)

MAJOR
TRIAD

DOMINANT NINTH CHORDS. THE DOMINANT SEVENTH CHORD IS THE SAME TYPE OF CHORD IN MAJOR OR MINOR KEYS. IN MAJOR KEYS, A MAJOR NINTH ABOVE THE CHORD ROOT IS ADDED TO FORM A NINTH CHORD, AND IN MINOR KEYS A MINOR NINTH IS ADDED. THE FIFTH MAY BE OMITTED.



G: $V9$ $V17$ $V\frac{7}{2}$ I

G: $V9$ $V17$ $V\frac{7}{2}$ I

SPELLING OF SEVENTH AND NINTH CHORDS. THE FULL SPELLING OF DOMINANT NINTH CHORDS BEGINS WITH THE SPELLING OF A MAJOR TRIAD. TO THIS IS ADDED A MINOR SEVENTH, WHICH MAY BE THOUGHT OF AS A MINOR THIRD ABOVE THE FIFTH OF THE CHORD, OR A WHOLE STEP BELOW THE OCTAVE. THE MAJOR NINTH IS AN OCTAVE PLUS A MAJOR SECOND ABOVE THE ROOT OF THE CHORD, AND THE MINOR NINTH IS AN OCTAVE PLUS A MINOR SECOND.

SINCE 117 TYPE CHORDS ARE COMPOSED OF MINOR TRIADS PLUS

MINOR SEVENTHS, IT IS NECESSARY TO GAIN FACILITY IN THE SPELLING OF MINOR TRIADS.

1. IN SPELLING MINOR TRIADS FROM C, F AND G, THE THIRD IS ONE ACCIDENTAL LOWER THAN THE ROOT AND FIFTH.

2. IN SPELLING MINOR TRIADS FROM A, D AND E, ALL THREE LETTERS HAVE THE SAME ACCIDENTAL.

3. IN SPELLING MINOR TRIADS FROM B, THE FIFTH IS HIGHER THAN THE ROOT AND THIRD.

THE SPELLING OF DIMINISHED SEVENTH CHORDS USUALLY BEGINS WITH A NATURAL OR SHARPED PITCH. IT IS WELL TO KEEP THE NEUTRAL SPELLING IN MIND. MANY WILL FIND IT EASIER TO SPELL UPWARD BY MINOR THIRDS BY VISUALIZING THE KEYBOARD. A USEFUL EXERCISE IS TO PRACTICE ENHARMONIC CHANGES BY CONVERTING A FIRST INVERSION OF A DIMINISHED SEVENTH CHORD TO A ROOT POSITION IN A NEW KEY:

C#	E	G	Bb	D	MINOR
E	G	Bb	Db	F	MINOR
G	Bb	Db	Fb	Ab	MINOR
A#	C#	E	G	B	MINOR

ASSIGNMENT 21B. THE ADDITION OF SECONDARY SEVENTH CHORDS TO ONE'S MUSICAL VOCABULARY IS A STEP FROM ELEMENTARY TOWARD ADVANCED MUSICIANSHIP. ONE NEEDS TO RECOGNIZE THEM BY SOUND, SPELL THEM EASILY, AND KNOW SOMETHING OF THEIR FUNCTIONS.

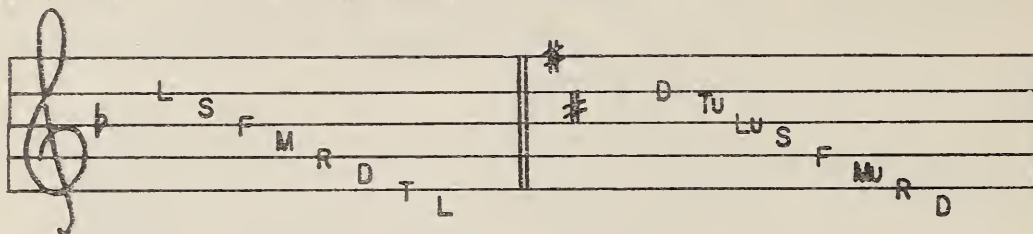
1. PLAY 117 AND DIMINISHED SEVENTH CHORDS BOTH IN ARPEGGIO AND CHORD FORM UNTIL THE DIFFERENCE IN COLOR CAN BE RECOGNIZED. SING RE FA LA DO AND SI TI RE FA. LEARN THE SOUND OF THE 17 CHORD ALSO. SOLFEGE THE DOMINANT NINTH CHORDS IN MAJOR AND MINOR KEYS.

2. ATTAIN CONSIDERABLE SPEED IN THE SPELLING OF 117 TYPE CHORDS FROM C, F AND G, AND C#, F# AND G#, FROM A, D AND E, PLUS FLAT AND NATURAL STARTING PITCHES IN THIS GROUP, AND FROM Bb AND B.

3. SPELL DIMINISHED SEVENTH CHORDS FROM ANY NATURAL OR SHARP PITCH AND MAKE ENHARMONIC CHANGES.

4. BE READY FOR A SPELLING MATCH, WHICH WILL INCLUDE AN OCCASIONAL 17 TYPE, AND NINTH CHORDS. PREPARE ALSO TO SPELL ANY CHORD IN ROOT POSITION, GIVEN THE THIRD, FIFTH OR SEVENTH OF THE CHORD. SAMPLE QUESTION: "A IS THE THIRD OF A 117 TYPE CHORD. WHAT IS THE CHORD?" ANSWER: F# A C# E.

ALTERED CHORDS. MANY ALTERED CHORDS IN MAJOR KEYS ARE BORROWED FROM THE TONIC MINOR. IF WE SING THE DESCENDING MINOR SCALE, SUBSTITUTING DO FOR LA AND MAKING THE NECESSARY ALTERATIONS, WE WILL SEE WHAT SCALE DEGREES WE ARE MOST LIKELY TO BORROW FROM THE TONIC MINOR.



ALTERED IV (FA LU DO) AND VI (LU DO MU) ARE THE COMMONEST OF THE CHORDS BORROWED FROM THE MINOR. ALTERED VI IS OFTEN USED IN A DECEPTIVE CADENCE. IT IS HEARD ALSO AT THE ENDING OF MANY COMPOSITIONS:

I (IV) $I\frac{6}{4}$ V_7 (VI) $I\frac{6}{4}$ V_7 $I\frac{6}{4}$ V I (VI) I

JUST AS MU, LU, AND TU ARE BORROWED FROM THE TONIC MINOR, RU, A HALF STEP ABOVE THE KEYNOTE, IS BORROWED FROM THE PHRYGIAN MODE. RU IS USED IN THE NEAPOLITAN SIXTH CHORD, WHICH IS THE FIRST INVERSION OF RU FA LU. IT LEADS TO $I\frac{6}{4}$ OR V. IT IS ALSO USED (TU RE FA) IN MINOR KEYS. IT IS A MAJOR CHORD. OBSERVE THE DIMINISHED THIRD, TU TO SI, IN THE MINOR MELODY BELOW.

I (II) $I\frac{6}{4}$ V I I (II) V_2 $I\frac{6}{4}$

RU FA LU TU RE FA

AT LEAST AS COMMON AS ALTERED CHORDS BORROWED FROM THE TONIC MINOR, ARE THE MINOR TRIADS ALTERED TO MAJOR AND THE II7 TYPE CHORDS ALTERED TO V7 TYPE. III IS OFTEN ALTERED TO MI SI TI TO FORM A CLIMAX CHORD.

(III)

LA DI MI SO, RE FI LA DO, AND MI SI TI RE ARE TRITE EXPRESSIONS IN MAJOR, BUT THE FIRST TWO MAY BE USED WITH POWERFUL EFFECT IN MINOR KEYS.

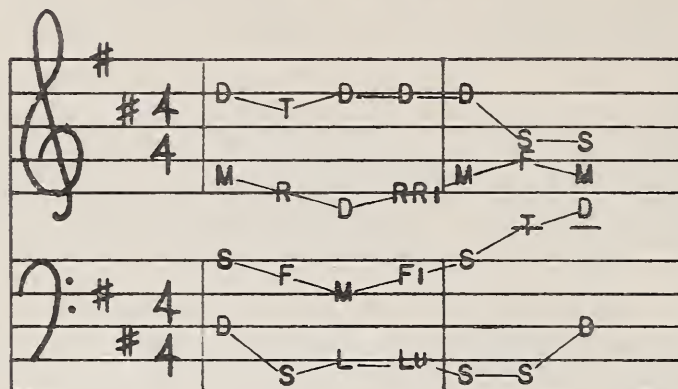
16 (I $\frac{1}{2}$) IV (IV $\frac{1}{2}$) VII $\frac{1}{2}$ 16

THE AUGMENTED TRIAD DO MI SI MOVES TO IV AND THE AUGMENTED TRIAD SO TI RI MOVES TO I.

(I) → IV

(V) → I

RE FA LA DO MAY BE ALTERED TO RI FI LU DO TO FORM A BEAUTIFUL V_7 TYPE CHORD (SPELLED ENHARMONICALLY).



(11b)
RIFILUDO

FI LU DO MU, AN ALTERATION OF IV_7 , IS ANOTHER V_7 TYPE ALTERED CHORD. AN EXAMPLE OF ITS USE MAY BE FOUND AT THE END OF THE THIRD MEASURE AT THE BOTTOM OF PAGE 55.

SUMMARIZING, WE LIST THIS BEGINNING VOCABULARY OF ALTERED CHORDS:

1. FROM THE TONIC MINOR: FA LU DO (IV) AND LU DO MU (VI).
2. FROM THE PHRYGIAN: RU FA LU, THE NEAPOLITAN SIXTH CHORD (TU RE FA IN MINOR KEYS).
3. MINOR TRIADS ALTERED TO MAJOR, AND 11_7 TYPE CHORDS ALTERED TO V_7 TYPE.
4. AUGMENTED TRIADS, DO MI SI AND SO TI RI.
5. ALTERED CHORDS THAT HAVE THE SOUND OF THE V_7 TYPE CHORD: RI FI LU DO AND FI LU DO MU.

ASSIGNMENT 21C. WHEN WE SEE ACCIDENTALS IN MUSIC (EXCEPT FOR FI AND SI IN MINOR KEYS) WE MAY LOOK EITHER FOR A MODULATION TO A NEW KEY OR AN ALTERED CHORD.

1. SING THE ABOVE ALTERED CHORDS AS ARPEGGIOS, IN AT LEAST ROOT POSITION AND FIRST INVERSION.
2. CONVERT ALL THE ILLUSTRATIONS IN THIS SECTION TO CONVENTIONAL NOTATION AND TRANSPOSE THEM UP A FULL STEP. PLAY THEM ON THE PIANO.
3. SPELL THESE ALTERED CHORDS IN C, G, $A\flat$ AND B.
4. SPELL RI FI LU DO AND FI LU DO MU IN ONE KEY, THEN ENHARMONICALLY AS DOMINANT SEVENTHS IN A NEW KEY. EXAMPLE: KEY OF G, RI FI LU DO IS $A\sharp$ $C\sharp$ $E\flat$ G; ENHARMONIC SPELLING, $E\flat$ G $B\flat$ $D\flat$, V_7 IN $A\flat$.

MODULATION. A MODULATION IS A PROGRESSION FROM ONE KEY TO ANOTHER. EVEN SIMPLE MELODIES OFTEN MODULATE TO THE DOMINANT, SO BECOMING THE NEW DO. MODULATIONS TO THE SUBDOMINANT, FA BECOMING THE NEW DO, ARE ALSO EASILY MADE. WE MAY MODULATE EASILY TO THE RELATIVE MINORS OF THE DOMINANT OR SUBDOMINANT.

OF THE MORE REMOTE KEYS, A MAJOR THIRD DOWN AND A MINOR OR MAJOR THIRD UP ALL ARE REFRESHING CHANGES OF TONALITY, LU, MU, AND MI, RESPECTIVELY, BECOMING THE NEW KEYNOTES.

MODULATIONS MAY BE MADE BY

1. A TONE COMMON TO BOTH KEYS,
2. A COMMON CHORD,
3. AN ALTERED CHORD IN THE OLD KEY BECOMING A DIATONIC CHORD IN THE NEW KEY,
4. DIMINISHED SEVENTH CHORDS.

MODULATIONS GENERALLY OCCUR ON A WEAK BEAT AFTER THE OLD KEY IS CLEARLY ESTABLISHED BY A CADENCE. THE MODULATION IS NOT COMPLETE UNTIL THE NEW KEY IS ALSO CLEARLY ESTABLISHED BY A CADENCE. $1\frac{1}{4}$ IN THE NEW KEY LEADS SO UNMISTAKABLY TO CADENCE THAT IT ESTABLISHES THE NEW TONALITY CONVINCINGLY. A MORE COMPLETE CADENCE WOULD BEGIN WITH VI IN THE NEW KEY, APPROACHED BY A DIMINISHED SEVENTH CHORD.

MODULATIONS MAY OFTEN BE RECOGNIZED FROM THE MELODIC LINE WITHOUT ANALYSIS OF THE CHORDS. WHEN WE SEE FI PERSISTENTLY USED, WE MAY CONSIDER THE POSSIBILITY THAT IT IS TI IN A NEW KEY. WHEN WE SEE TU USED, WE SHOULD BE ALERT FOR A MODULATION TO THE SUBDOMINANT.

OR: S L T D \ominus OR: M R D T D

ASSIGNMENT 210. A SPEAKING ACQUAINTANCE WITH SOME OF THE PRINCIPLES OF MODULATION IS AN AID EVEN IN THE SINGING OF A MELODY. THE ACTUAL WRITING OF GOOD MODULATIONS IS AN ART FOR WHICH WE MAY AT PRESENT DO NO MORE THAN LAY THE GROUNDWORK.

1. SPELL ANY MAJOR TRIAD AND LOCATE IT IN THREE KEYS: A $C\sharp$ E is I in A, IV in E, AND V in D. SPELL ANY MINOR TRIAD AND LOCATE IT IN THREE KEYS.

2. SPELL DIMINISHED SEVENTH CHORDS WITH ENHARMONIC CHANGES, RESOLVING EACH CHORD INTO A MINOR TRIAD:

$F\sharp$ A C $E\flat$ RESOLVES TO G $B\flat$ D
A C $E\flat$ G \flat RESOLVES TO $B\flat$ D \flat F

3. TRY WRITING A MODULATION, USING SOME OF THE PRINCIPLES OUTLINED ABOVE.

4. FOR A GLIMPSE OF THE POSSIBILITIES OF MODULATION IN THE HANDS OF A GREAT COMPOSER, SING YOUR PART IN THE MODULATION BY BACH ON THE NEXT PAGE. NOTICE THAT ONE SHARP IS ADDED, THAT IS, IT IS A MODULATION TO THE DOMINANT. BOTH KEYS ARE MINOR. THE NEW KEY IS FIRST SUGGESTED BY MI FI SI LA. LOCATE THE AUGMENTED TRIADS. LOCATE THE DIMINISHED SEVENTH CHORDS.

NON-CHORD TONES. SOME OF THE NON-CHORD TONES ARE

1. PASSING TONES, WHICH OCCUR ON A WEAK BEAT, BETWEEN TWO DIFFERENT CHORD TONES,
2. AUXILIARIES, OCCURRING ALSO IN A WEAK METRIC POSITION, A DISTANCE OF A SECOND ABOVE OR BELOW A TONE AND ITS REPETITION,
3. ANTICIPATION, A TONE BELONGING TO THE SECOND OF TWO CHORDS, BUT COMING IN A WEAK METRIC POSITION AT THE END OF THE FIRST,
4. SUSPENSION, WHICH IS PREPARED BY BEING INCLUDED AS A CHORD TONE IN THE PREVIOUS CHORD, AND RESOLVED BY MOVING STEPWISE, GENERALLY DOWNWARDS, TO A CHORD TONE.
5. APPOGGIATURA, WHICH, LIKE THE SUSPENSION, OCCURS ON THE STRONG BEAT AND IS RESOLVED BY STEP, BUT IS NOT PREPARED LIKE THE SUSPENSION.

NON-CHORD TONES ARE SHOWN IN SMALL LETTERS BELOW.

AUXILIARIES

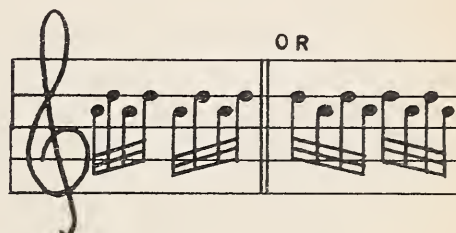
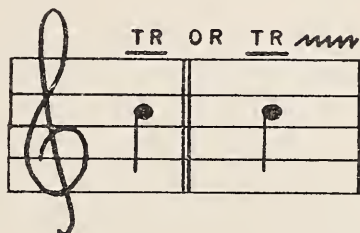
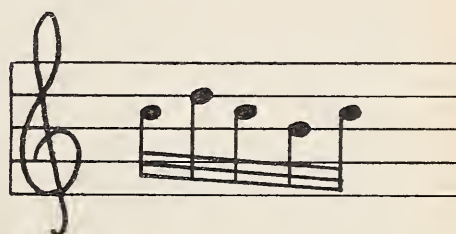
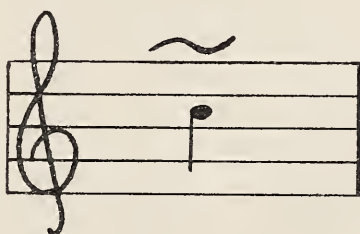
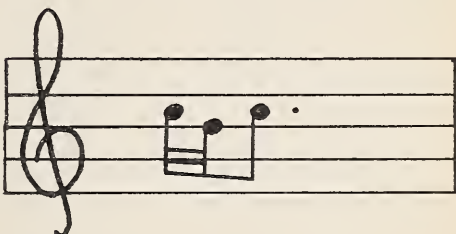
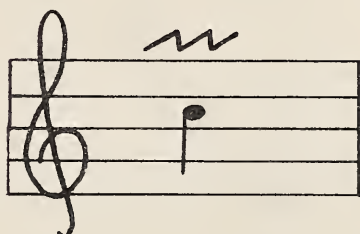
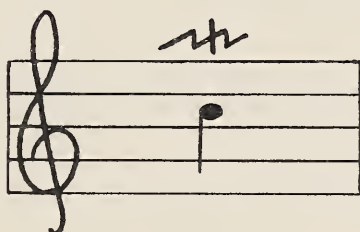
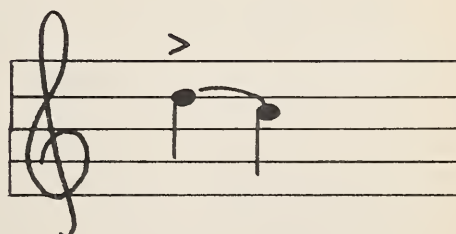
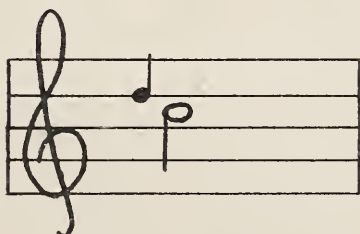
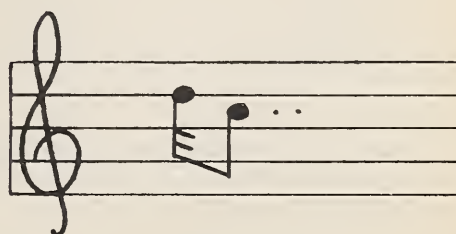
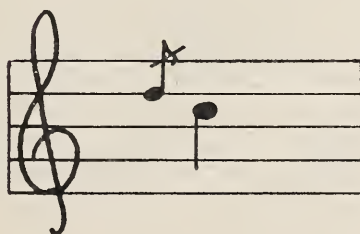
S.A.T.

BASS

I₆ V I IV₆ V_{4/3} I

PASSING TONES	ANTICI- PATION	SUSPENSION	APPOG- GIATURA

EMBELLISHMENTS. ORNAMENTAL NON-CHORD TONES ARE OFTEN ADDED TO A MELODY. THESE MAY BE (1) IMPROVISED BY THE PERFORMER (2) INDICATED BY A SIGN, BUT NOT WRITTEN OUT (3) WRITTEN OUT IN FULL. THE MOST IMPORTANT EMBELLISHMENTS ARE THESE:

WRITTENPLAYEDTRILLTURNMORDENT
SCHELLER
 (INVERTED
 MORDENT)
APPOGGIATURA
GRACE NOTE
 (ACCIACATURA)


MELODY WRITING. THE STUDY OF SOLFEGE MAY BE A GREAT AID IN MELODY WRITING. WE HAVE OBSERVED, FOR EXAMPLE, HOW MANY OF THE BEST MELODIES JUMP ONLY TO DO MI SO AND LA. WE HAVE SUGGESTED THAT A LARGE NUMBER OF GOOD MELODIES RANGE ROUGHLY FROM SO TO SO. WE HAVE SEEN THAT MELODIES MOVE STEPWISE MOST OF THE TIME. IN OUR VOCALIZATION OF SCALES AND TRIADS, WE HAVE KEPT IN THE RANGE (FROM B TO E) WHICH IS BEST FOR THE AVERAGE SINGER. MOST GOOD MELODIES ARE EASY TO SING.

ART SONGS GENERALLY HAVE A RANGE GREATER THAN THE SINGLE OCTAVE TO WHICH MOST FOLK SONGS ARE CONFINED. INSTEAD OF RANGING FROM SO TO SO, FOR EXAMPLE, THEY MAY RANGE A FOURTH HIGHER TO THE UPPER DO. THESE SONGS ARE OFTEN WRITTEN IN A RANGE FOR EITHER A HIGH VOICE OR A LOW VOICE.

IT IS REMARKABLE HOW MANY SONGS DEPEND ON THE REPETITION OF A SIMPLE RHYTHMIC PATTERN. MY COUNTRY, 'TIS OF THEE, USES



FOUR TIMES.

ASSIGNMENT 21E. JUST AS WE ARE ABLE TO WRITE A LETTER OR A LITERARY COMPOSITION, AS SOON AS WE HAVE LEARNED THE ENGLISH LANGUAGE, SO WE ARE ABLE TO WRITE MELODIES WHEN WE HAVE LEARNED THE LANGUAGE OF MELODIES. SOLFEGE IS A MELODIC LANGUAGE.

1. STUDY TEN FOLK SONGS, CLASSIFYING THEM FOR RANGE, AS, FOR EXAMPLE, DO TO DO, ONE OCTAVE, TI TO RE, A TENTH.

2. STUDY TEN ART SONGS, FOR ANY SPECIFIC VOICE TYPE, SUCH AS TENOR, CLASSIFYING THEM IN THE SAME WAY.

3. COMPARE THE MELODIC JUMPS IN THE TWO TYPES OF SONG.

4. WRITE A SIXTEEN MEASURE MELODY OF EACH TYPE, USING SOME NON-CHORD TONES, AND A GOOD RHYTHMIC PATTERN.

RHYTHMIC, MELODIC AND HARMONIC DICTATION

1. 3/4

2. 4/4

3. 6/8

4. 2/4

5. 3/4

6. 4/4

7. 3/2

8. 2/4

9. 3/4

10. 4/4

11. 9/8

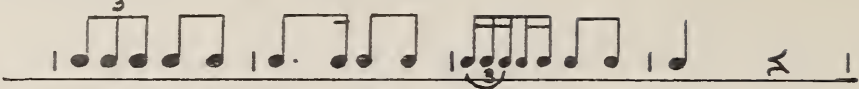
12. 2/4

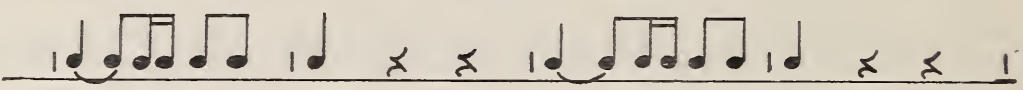
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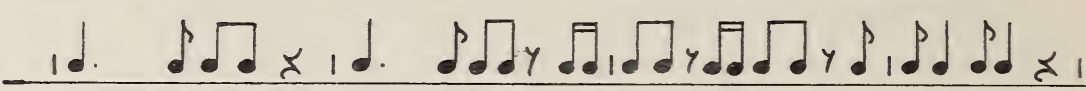
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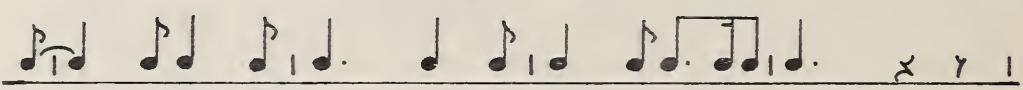
15. 2/2


FOR COUNTING AND CLAPPING.

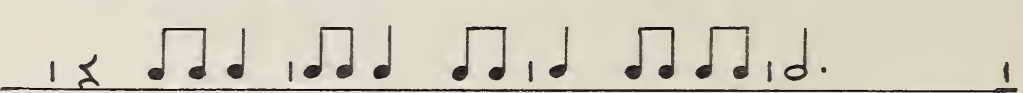
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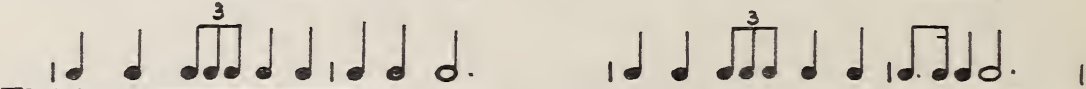
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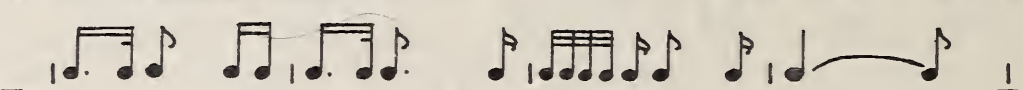
18. 4/4 


19. 6/8 

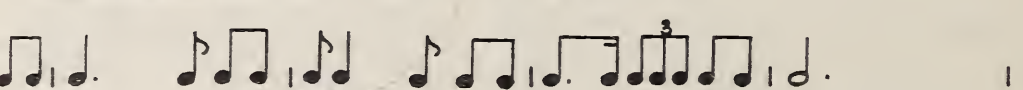
20. 2/4 


21. 3/4 


22. 5/4 

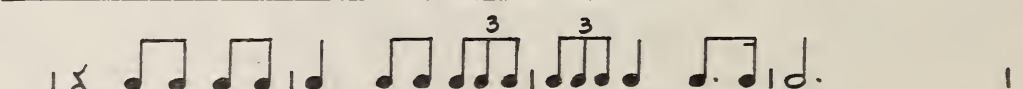
23. 3/8 

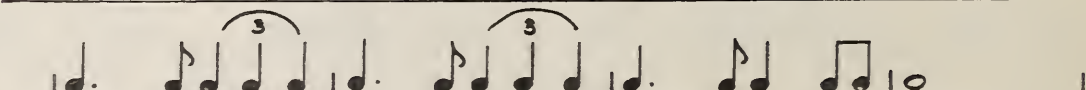
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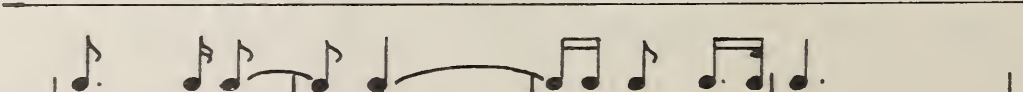
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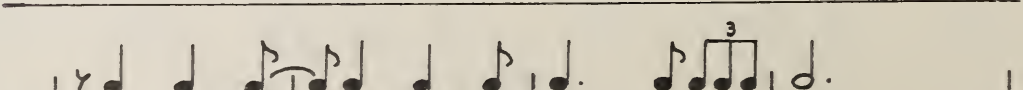
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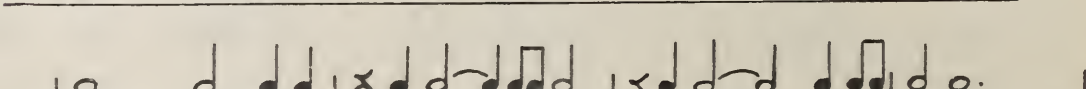
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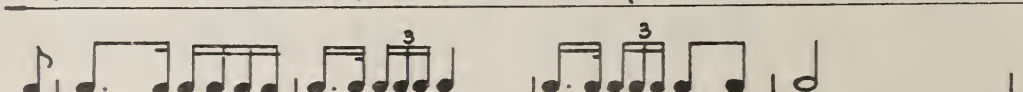
28. 3/4 

29. 4/4 

30. 3/8 

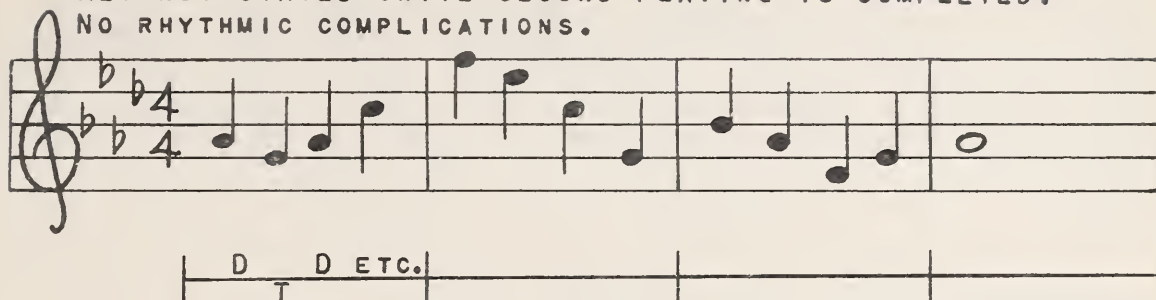
31. 3/4 

32. 4/2 

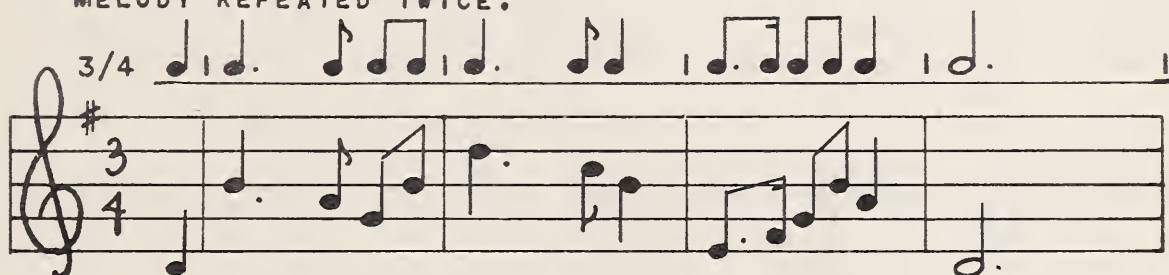
33. 4/8 

TYPES OF MELODIC DICTATION.

KEY NOT STATED UNTIL SECOND PLAYING IS COMPLETED.
NO RHYTHMIC COMPLICATIONS.



RHYTHMIC PATTERN DICTATED FIRST.
MELODY REPEATED TWICE.



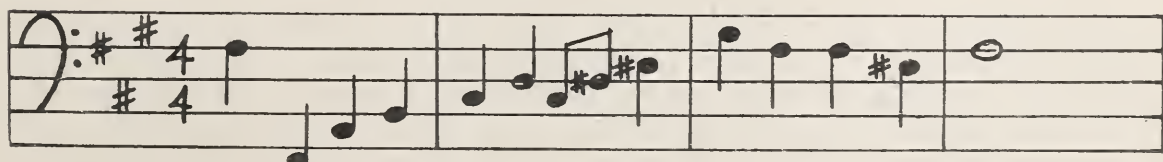
STATE: "THIS MELODY IS MINOR. THIS IS THE KEYNOTE, LA."



TWO PARTS: PLAY BOTH, PLAY ALTO, REPEAT BOTH.



BASS CLEF, MINOR.



TYPES OF HARMONIC DICTATION.

CHORD TYPES.

CHORD TYPES.

ANSWER: I 17 DIM. 7TH V7 9TH (MIN) I 17

CHORDS IN KEY. PLAY KEYNOTE FIRST.

ANSWER: | III IV 16 V $\frac{4}{3}$ | 116 1 $\frac{6}{4}$ V $\frac{7}{7}$ |

PLAY ALL PARTS, EMPHASIZING SOPRANO.

PLAY BASS ALONE. ALLOW TIME FOR HARMONIZATION.

PLAY ALL PARTS, EMPHASIZING ALTO.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass, in 4/4 time. The key signature is one flat (B-flat). The melody is written in the Treble staff, and the bass line is in the Bass staff. The music consists of 16 measures. The first measure is a whole note chord (F4, A4, C5). The second measure is a whole note chord (F4, A4, C5). The third measure is a whole note chord (F4, A4, C5). The fourth measure is a whole note chord (F4, A4, C5). The fifth measure is a whole note chord (F4, A4, C5). The sixth measure is a whole note chord (F4, A4, C5). The seventh measure is a whole note chord (F4, A4, C5). The eighth measure is a whole note chord (F4, A4, C5). The ninth measure is a whole note chord (F4, A4, C5). The tenth measure is a whole note chord (F4, A4, C5). The eleventh measure is a whole note chord (F4, A4, C5). The twelfth measure is a whole note chord (F4, A4, C5). The thirteenth measure is a whole note chord (F4, A4, C5). The fourteenth measure is a whole note chord (F4, A4, C5). The fifteenth measure is a whole note chord (F4, A4, C5). The sixteenth measure is a whole note chord (F4, A4, C5). The score is written in ink on a piece of paper with a horizontal line across the middle.

SUPPLEMENTARY MATERIALS

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SHORT CUTS TO SPELLING

SPELLING. THE STUDY OF MUSICIANSHIP HAS TWO MAIN PURPOSES: (1) TO TEACH THE RECOGNITION OF RHYTHMIC AND TONE PATTERNS, AND (2) TO TEACH SPELLING. SOLFEGE TEACHES US THE RELATIONSHIPS OF THE TONES IN MAJOR AND MINOR KEYS IN GENERAL. SPELLING IS TRAINING IN FACILITY IN NAMING THE NOTES OF ANY TONE PATTERN IN ANY KEY IN PARTICULAR. IF ONE KNOWS THE KEY OR CAN GUESS IT CORRECTLY; IF ONE CAN RECOGNIZE THE MELODIC AND CHORD PATTERNS; AND, FINALLY, IF FACILITY IN SPELLING HAS BEEN ACQUIRED; THEN IT IS POSSIBLE TO NAME ALL THE FIXED PITCHES THAT HAVE BEEN PLAYED, OR TO PERFORM WHAT HAS BEEN HEARD.

SCALES. EVEN PIANISTS WHO CAN VISUALIZE SCALES ON THE KEYBOARD ARE HELPED IN SCALE SPELLING BY REMEMBERING THE SHARPED OR FLATTED LETTERS IN THE SIGNATURE. REMEMBER FIRST THAT THE SIX FLATS ARE B E A D G C. START FROM THE BEGINNING OF THIS SERIES TO NAME THE FLATTED NOTES IN THE KEY:

<u>KEY</u>	<u>FLATTED NOTES</u>
F	B
B \flat	B E
E \flat	B E A
A \flat	B E A D
D \flat	B E A D G
G \flat	B E A D G C

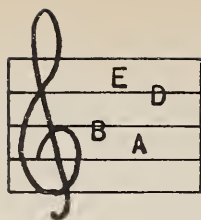
IN SPELLING THE KEY OF A \flat , WE REMEMBER THAT THE LETTERS B E A D ARE FLATTED. IF THE SCALE IS TO BE WRITTEN DOWN, WE MAY FIRST WRITE THE LETTERS WITHOUT ACCIDENTALS:

A B C D E F G A

THEN FLAT THE LETTERS B E A D

A \flat B \flat C D \flat E \flat F G A \flat

SOME FACILE SPELLERS FIND IT HELPFUL TO VISUALIZE THE FLATS ON THE STAFF. THIS METHOD HAS THE ADVANTAGE OF PLACING THE FLATTED PITCHES IN THEIR PROPER ASCENDING SEQUENCE. IN THE KEY OF A \flat , THE FOUR FLATS B E A D ARE PICTURED:



SO B E A D BECOMES (ASCENDING) AB DE.

ALL THAT HAS BEEN SAID ABOUT THE FLAT KEYS APPLIES TO THE KEYS WITH SHARPS IN THE SIGNATURE. THE SEQUENCE OF SIX SHARPS IS MORE DIFFICULT TO LEARN. THE BEST WAY IS TO BREAK IT INTO GROUPS OF TWO AND RECITE IT RHYTHMICALLY, ACCENTING THE SECOND LETTER OF EACH GROUP: FC GD AE.

<u>KEY</u>	<u>SHARPED NOTES</u>
F#	FC GD AE
B	FC GD A
E	FC GD
A	FC G
D	FC
G	F

ONE OF THE BEST DEVICES IN SCALE SPELLING IS TO SPELL DIFFICULT KEYS BY ANALOGY WITH EASY KEYS A HALF STEP HIGHER OR LOWER. TO SPELL F# MAJOR, THINK FIRST THAT IN THE KEY OF F, THE ONLY FLATTED PITCH IS B AND ALL THE REST ARE NATURAL. SO IN THE KEY OF F#, THE ONLY NATURAL PITCH IS B AND ALL THE REST ARE SHARP. IN G MAJOR, THE ONLY SHARPED PITCH IS F AND IN Gb MAJOR, THE ONLY NATURAL PITCH IS F.

IN SPELLING MINOR KEYS IT IS IMPORTANT TO KEEP THE FIFTH NOTE FIRMLY IN MIND, AS AN ANCHOR. MI FI SI LA IS WHOLE STEP, WHOLE STEP, HALF STEP, ASCENDING, AND LA SO FA MI IS WHOLE STEP, WHOLE STEP, HALF STEP DESCENDING. THE REST OF THE SCALE IS SPELLED ACCORDING TO SIGNATURE.

DIAGRAMS FOR SPELLING TRIADS. THE RULES FOR SPELLING MAJOR AND MINOR TRIADS HAVE BEEN GIVEN ON PAGES 30 AND 67. THE RULES ON PAGE 30 MAY BE DIAGRAMMED:

MAJOR TRIAD ON

C F G
A D E
B

PATTERN OF ACCIDENTALS



THE DIAGRAMS HELP ALSO IN VISUALIZING THE RULES ON PAGE 67.

MINOR TRIAD ON

C F G
A D E
B

PATTERN OF ACCIDENTALS



THE STRAIGHT LINE PATTERN FOR A, D, AND E, IS THE EASIEST TO REMEMBER AND MOST USEFUL.

OFTEN, AS IS THE CASE WITH SCALES, DIFFICULT MINOR TRIADS MAY BE SPELLED FROM ANALOGY WITH EASY ONES, A HALF STEP HIGHER OR LOWER. A MINOR TRIAD ON G# MAY BE SPELLED BY THINKING OF THE MINOR TRIAD ON G, WITH ITS LOWERED THIRD.

SPELLING SEVENTH CHORDS. THE WAY TO SPELL V_7 OR II_7 TYPE CHORDS IS TO ADD THE SEVENTH TO THE PROPER TYPE OF TRIAD (PAGE 67). THE METHOD GENERALLY USED IS TO GO UP A MINOR THIRD FROM THE FIFTH TO THE SEVENTH. SOME FIND IT EASIER TO ADD THE MINOR SEVENTH BY THINKING DOWNWARD A MAJOR SECOND FROM THE ROOT OF THE CHORD.

ONE RULE WILL FACILITATE THE SPELLING OF ALMOST HALF THE II_7 CHORDS THAT WILL BE ENCOUNTERED. THIS IS, IN SPELLING II_7 CHORDS ON A, D, AND E, ALL THE LETTERS TAKE THE SAME ACCIDENTAL. WITHOUT THIS RULE, IT WOULD REQUIRE CONCENTRATION TO SPELL, FOR EXAMPLE ON E#: E#G#B#D#.

SPELLING INTERVALS. IN SPELLING THIRDS, IT MAY BE OF SOME HELP TO REMEMBER THAT MAJOR THIRDS FROM C, F, AND G, AND MINOR THIRDS FROM THE OTHER FOUR LETTERS (A, B, D, E) TAKE THE SAME ACCIDENTAL. EXPERTNESS IN THE SPELLING OF MINOR THIRDS SPEEDS UP THE PROCESS OF GETTING FROM THE FIFTH TO THE SEVENTH OF V_7 AND II_7 CHORDS, AND ALSO SPELLING DIMINISHED SEVENTH CHORDS.


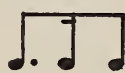
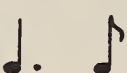





FOURTHS AND SIXTHS (ESPECIALLY SIXTHS) ARE QUICKLY LOCATED FROM THE PERFECT FIFTH (SEE PAGE 41).

MAJOR SEVENTHS ARE A HALF STEP LESS THAN AN OCTAVE, AND MINOR SEVENTHS ARE A WHOLE STEP LESS THAN AN OCTAVE. TO SPELL A DIMINISHED SEVENTH (INTERVAL) UP FROM ANY NOTE, GO DOWN AN AUGMENTED SECOND.

GOOD SPELLERS (AND ONE CAN HARDLY BE A THOROUGH MUSICIAN WITHOUT BEING A GOOD SPELLER) ARE CONSTANTLY SIMPLIFYING DIFFICULT INTERVALS BY INVERTING THEM. THUS AN AUGMENTED SIXTH DOWN FROM C# BECOMES A DIMINISHED THIRD UP, OR E \flat . ANY DOWNWARD INTERVAL LARGER THAN A THIRD, IS EASIER IF INVERTED AND SPELLED UPWARD.

DICTATION


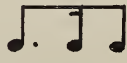




RHYTHMIC PATTERNS. TO TAKE RHYTHMIC DICTATION (SEE PAGE 44) IT IS NECESSARY TO (1) KEEP THE BEAT, AND (2) RECOGNIZE PATTERNS. THE FOLLOWING PATTERNS, WITH THE ARBITRARY DESIGNATIONS GIVEN HERE, ARE EXCEPTIONALLY USEFUL.

A		A	
B		B	
		C	
		D	
S		S	

ALL THESE PATTERNS EXCEPT SMALL A AND SMALL S FIT NATURALLY INTO 3/4 OR 4/4. SMALL A AND S ARE THE ONLY OF THESE PATTERNS THAT ARE USED IN 6/8, 9/8 OR 12/8. LARGE A IS COMMON IN 3/4. LARGE B AND THE SYNCOPATED PATTERN S ARE NORMALLY THE FIRST HALF OR LAST HALF OF THE MEASURE IN 4/4. PATTERNS B, C, AND D ARE SINGLE BEATS IN 3/4 OR 4/4.

IF WE HAVE A SET MANNER OF INDICATING DIVIDED BEATS, AND IF WE USE TIES, WE HAVE, WITH THE ABOVE PATTERNS, A METHOD OF TAKING DOWN MOST RHYTHMS. IN 3/4 AND 4/4 OR ANY QUARTER NOTE BEAT, WE INDICATE A DIVIDED BEAT BY ADDING A NOTE (PAGE 44). A TRIPLET IS INDICATED BY THE NUMERAL 3. FOUR SIXTEENTHS ARE INDICATED BY THE NUMERAL 4.

WITH 6/8, 9/8, AND 12/8, CONCEIVED IN TERMS OF A DOTTED QUARTER NOTE BEAT (PAGE 16), THE FOLLOWING ARE THE COMMON POSSIBILITIES OF A SINGLE BEAT:

/	=		a	=	
//	=		6	=	
///	=		s	=	

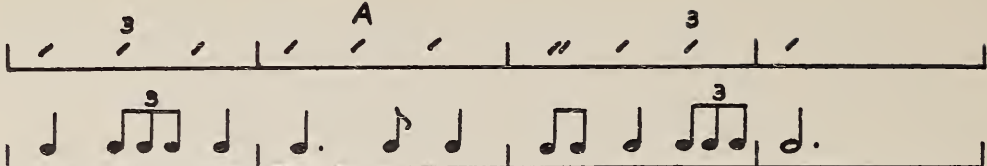
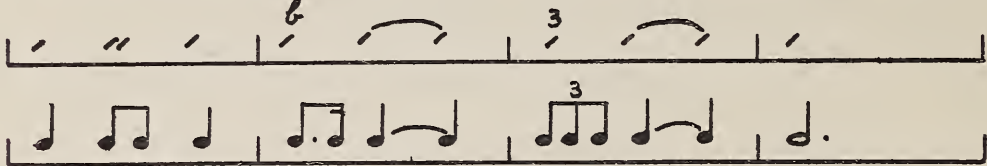
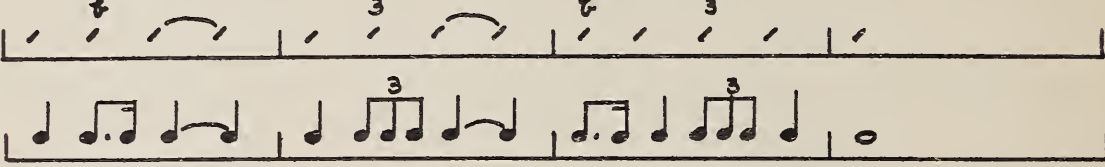
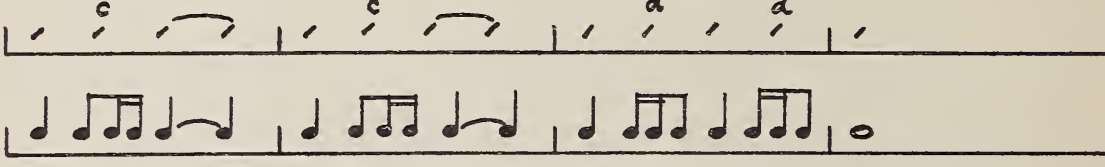
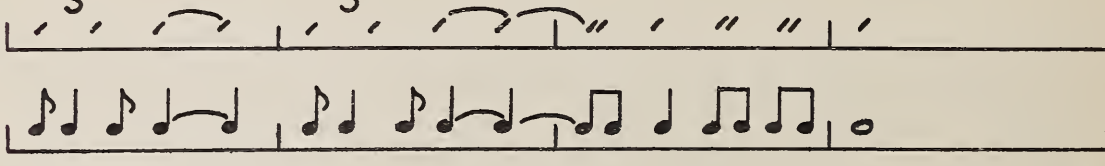
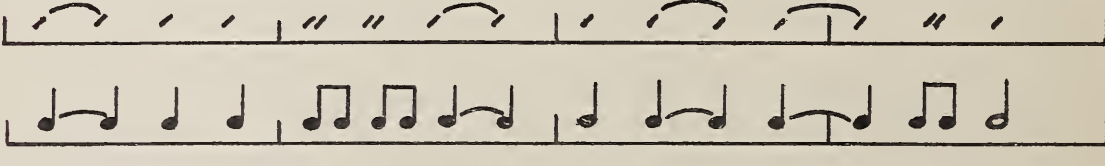
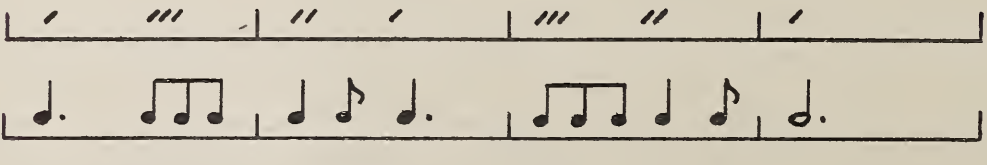
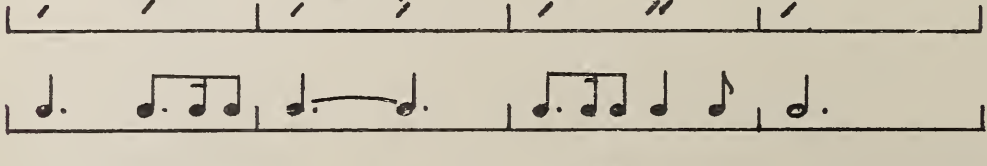
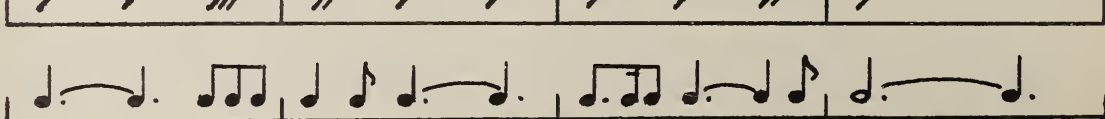
THE RHYTHMS BELOW ARE GIVEN FIRST IN THE SHORTHAND WHICH HAS BEEN EXPLAINED, AND THEN CONVERTED INTO CONVENTIONAL NOTATION. DICTATE AT ABOUT M.M. ♩ = 90, AND REPEAT ONCE OR TWICE AFTER A PAUSE. SOME STUDENTS WITH GOOD RHYTHMIC MEMORY WILL FIND THAT THEY CAN DO BEST BY LISTENING FIRST AND THEN WRITING. MANY STUDENTS CAN KEEP THE BEAT BETTER IF THEY TAP THE BEATS IN ORDER, WITH THE FINGERS OF THE LEFT HAND.

FIRST SEMESTER RHYTHMIC DICTATION.

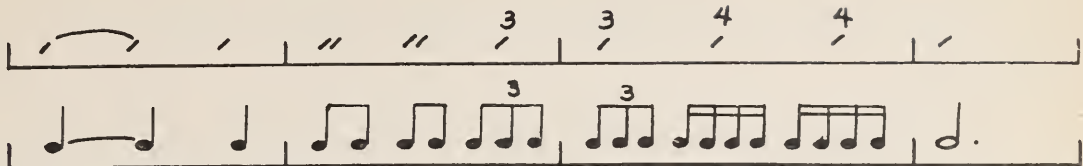
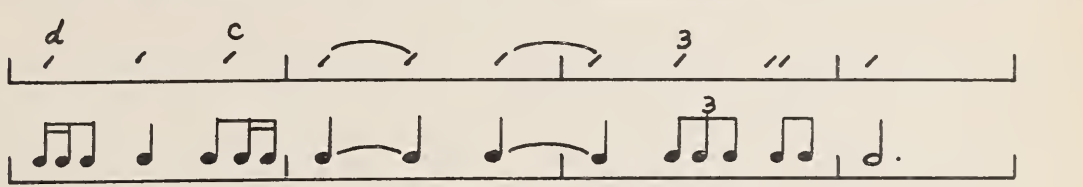
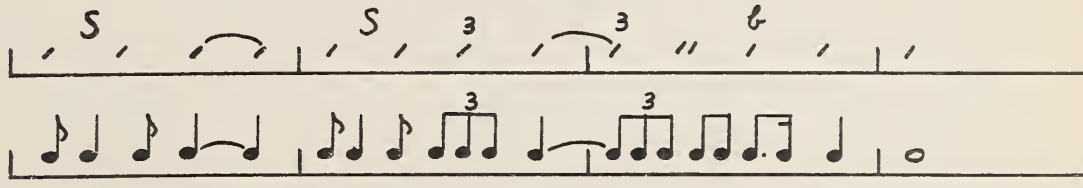
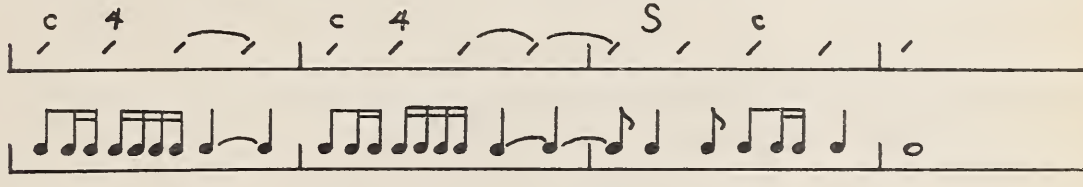
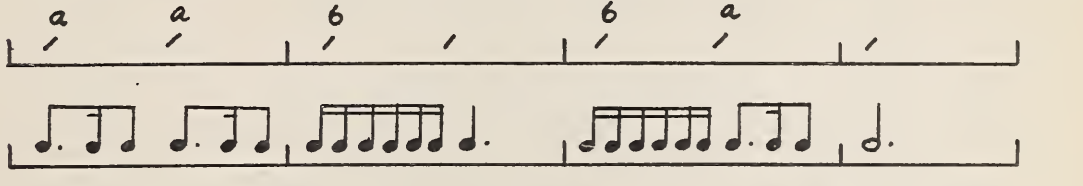
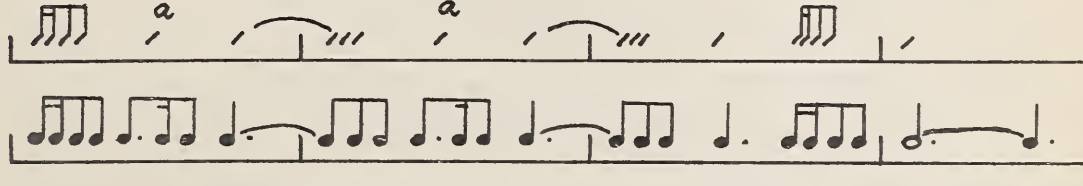
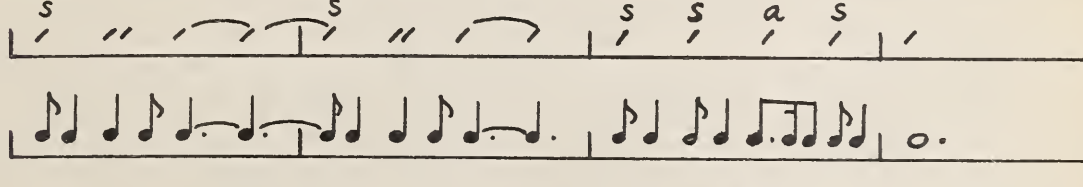
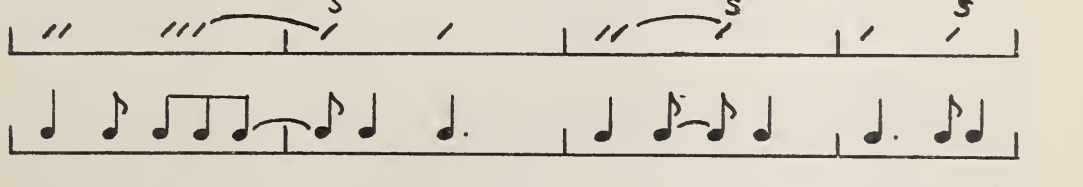
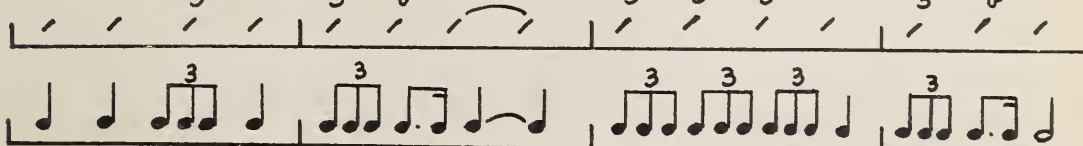
1. 3/4		
2. 3/4		
3. 3/4		
4. 4/4		
5. 4/4		
6. 4/4		
7. 4/4		
8. 6/8		
9. 6/8		
10. 6/8		
11. 9/8		
12. 9/8		
13. 3/4		
14. 4/4		

NO. 5, ABOVE, PRESENTS A PECULIAR DIFFICULTY IN HAVING EIGHTH NOTES WHICH CONTINUE OVER THE BAR. THE SOLUTION FOR THE STUDENT IS TO KEEP THE BEAT.

SECOND SEMESTER RHYTHMIC DICTATION.

1. 3/4 
2. 3/4 
3. 4/4 
4. 4/4 
5. 4/4 
6. 4/4 
7. 6/8 
8. 6/8 
9. 9/8 

THIRD SEMESTER RHYTHMIC DICTATION.

1. 3/4 
2. 3/4 
3. 4/4 
4. 4/4 
5. 6/8 
6. 9/8 
7. 12/8 
8. 6/8 
9. 4/4 

FIRST SEMESTER MELODIC DICTATION. INSTRUCTIONS FOR MELODIC DICTATION WILL BE FOUND ON PAGE 47. MELODIES MAY BE PLAYED ON THE PIANO (AND REPEATED ONCE OR TWICE) IN THE KEY INDICATED. OCCASIONALLY MELODIES MAY BE TRANSFERRED TO THE STAFF OR SPOelled.

1. $3\flat 4/4$ | D S M R | D R | T S |

2. | D D M | R D D | S T |

3. $6\flat 4/4$ | D D | S M R D | L S |

4. | D R S F | M | L T D |

5. $1\sharp 4/4$ | D R | D D | S L | T S |

6. | D F R M | D R | D | T |

7. $1\sharp 4/4$ | L D M D | T L | L | S I |

8. | L | L D T L | M F I S I |

SPELLING: E G B G F#E D#E

E B C# D# E G F#E

SECOND SEMESTER MELODIC DICTATION.

1. $1\flat 3/4$ | D F M | R S | R D | D | T T |

2. $1\flat 3/4$ | D M L | F I S M | R | D | L T |

3. $1\flat 3/4$ | L F M | T L | F S F | M | S I |

4. $3\sharp 3/4$ | D | M L | F I S L | T | D R | M |

5. $3\sharp 3/4$ | L T | L | L D | M | S I | M F I | S I |

6. $3\sharp 3/4$ | L R D | F M R I | M D L | M |

7. $3\sharp 3/4$ | L | F M | F I S I | T | D | L | M | S I |

THIRD SEMESTER MELODIC DICTATION. DICTATE THESE IN THE BASS CLEF RANGE, PLACING DO OR LA FROM A ON THE BOTTOM SPACE TO G ON THE TOP SPACE.

1. $2\sharp 3/4$ | L R I M | F R D | L | S I | F I | S I |

2. $5\sharp 3/4$ | D L U S | R I M D | F I F R | S |

3. $5\sharp 3/4$ | L | T L D | L | |
 | F I S I | | S I F R |

SPELLING: $G\sharp E\sharp$ FX $A\sharp G\sharp B$ FX $G\sharp E$ $C\sharp$

4. $6\flat 3/4$ | D F I S | R I M | R D | L |
 | | T | F I |

RECOGNITION OF INTERVALS. A BEGINNING IN THE STUDY OF INTERVALS WILL BE FOUND ON PAGE 40. THE SUGGESTIONS GIVEN BELOW WILL HELP THE STUDENT RECOGNIZE INTERVALS WHEN DICTATED. MAJOR, MINOR, PERFECT, DIMINISHED AND AUGMENTED ARE INDICATED BY M m P D A. IT IS SUGGESTED THAT DIMINISHED FIFTH BE WRITTEN IN PLACE OF AUGMENTED FOURTH.

<u>INTERVAL</u>	<u>SOLFEGE</u>	<u>QUALITY</u>	<u>MELODY</u>
M2	TD	STRONG DISSONANCE	
M2	FS	SWEET DISSONANCE, V_7	
M3	MS	HARMONIOUS DON'T CONFUSE WITH DM	BRAHM'S LULLABY
M3	DM	HARMONIOUS	
P4	SD	OPEN, CRUDE <u>DO</u> IS ABOVE	
P5	DS	OPEN, CRUDE <u>DO</u> IS BELOW SING D M S	
D5	TF	DEMANDS RESOLUTION TO DM	
M6	MD	HARMONIOUS INVERT TO DM	
	OR		
	TS	RESOLVE S D T	
M6	SM	HARMONIOUS	MY BONNIE NOBODY KNOWS N B C
M7	SF	V_7 STRF	
M7	DT	STRONG DISSONANCE CHECK FROM OCTAVE	
M9 AND M9	MF SL	M9 IS MORE DISSONANT DOMINANT NINTH	

FIRST SEMESTER INTERVAL DICTATION. PLAY FIRST AS MELODIC INTERVALS (LOWER NOTE FIRST) THEN TOGETHER.

1 2 3 4 5 6 7 8 9 10

M2 P4 P5 M3 M2 M3 P4 M3 M3 P5

Detailed description: A musical staff in treble clef showing ten measures of intervals. Measure 1: Bb (lower) and C (upper). Measure 2: Bb (lower) and D (upper). Measure 3: C (lower) and E (upper). Measure 4: D (lower) and F# (upper). Measure 5: E (lower) and Gb (upper). Measure 6: F (lower) and Ab (upper). Measure 7: G (lower) and Bb (upper). Measure 8: Ab (lower) and C (upper). Measure 9: Bb (lower) and D# (upper). Measure 10: C (lower) and Eb (upper).

MINOR THIRDS MAJOR THIRDS

Detailed description: A musical staff in treble clef divided into two sections. The first section, labeled 'MINOR THIRDS', contains three measures: D# (lower) and F (upper), E (lower) and Gb (upper), and F# (lower) and Ab (upper). The second section, labeled 'MAJOR THIRDS', contains three measures: D# (lower) and F# (upper), E (lower) and G (upper), and F (lower) and Ab (upper).

PERFECT FOURTHS PERFECT FIFTHS

Detailed description: A musical staff in treble clef divided into two sections. The first section, labeled 'PERFECT FOURTHS', contains three measures: D (lower) and Gb (upper), E (lower) and Ab (upper), and F (lower) and Bb (upper). The second section, labeled 'PERFECT FIFTHS', contains three measures: D (lower) and A# (upper), E (lower) and B (upper), and F (lower) and C# (upper).

SECOND SEMESTER INTERVAL DICTATION.

1 2 3 4 5 6 7 8 9 10

M6 M6 M7 M7 P5 M6 M9 D5 M3 P4

Detailed description: A musical staff in treble clef showing ten measures of intervals. Measure 1: Bb (lower) and G (upper). Measure 2: C (lower) and A (upper). Measure 3: D (lower) and B (upper). Measure 4: E (lower) and Cb (upper). Measure 5: F (lower) and D (upper). Measure 6: G (lower) and Eb (upper). Measure 7: Ab (lower) and F (upper). Measure 8: Bb (lower) and G (upper). Measure 9: C (lower) and Ab (upper). Measure 10: D (lower) and B (upper).

MINOR SIXTHS MINOR SEVENTHS

Detailed description: A musical staff in treble clef divided into two sections. The first section, labeled 'MINOR SIXTHS', contains three measures: D# (lower) and B (upper), E (lower) and C# (upper), and F (lower) and D# (upper). The second section, labeled 'MINOR SEVENTHS', contains three measures: G (lower) and F# (upper), Ab (lower) and G# (upper), and Bb (lower) and A (upper).

MAJOR SEVENTHS MINOR NINTHS

Detailed description: A musical staff in treble clef divided into two sections. The first section, labeled 'MAJOR SEVENTHS', contains three measures: D# (lower) and C (upper), E (lower) and D (upper), and F (lower) and Eb (upper). The second section, labeled 'MINOR NINTHS', contains three measures: G (lower) and F# (upper), Ab (lower) and G# (upper), and Bb (lower) and A (upper).

THIRD SEMESTER INTERVAL DICTATION. PLAY IN BASS CLEF RANGE, PLAYING THE TWO NOTES SIMULTANEOUSLY, EXCEPT FOR NINTHS, WHICH SHOULD BE PLAYED MELODICALLY FIRST.

1 2 3 4 5 6 7 8 9 10

M7 d5 M9 M6 M7 d5 M3 M9 M6 M7

RECOGNITION OF TRIADS. MOST BEGINNING STUDENTS HAVE DIFFICULTY IN DISTINGUISHING MAJOR AND MINOR TRIADS. SOME HAVE TROUBLE TELLING THE DIFFERENCE BETWEEN MINOR AND AUGMENTED, BECAUSE BOTH SOUND DIFFERENT FROM MAJOR. DIMINISHED TRIADS ARE OMITTED HERE. THEY MAY BE INCLUDED LATER IN CONNECTION WITH DIMINISHED SEVENTH CHORDS.

<u>TRIAD</u>	<u>SOLFEGE</u>	<u>INTERVALS</u>	<u>FIFTH</u>	<u>SOUND</u>
MAJOR	DMS FLD STR	M3+M3	PERFECT	CLEAR COMPLETE STABLE
MINOR	LDM RFL MST	M3+M3	PERFECT	SERIOUS COMPLETE STABLE
AUGMENTED	DMSI STRI	M3+M3	AUGMENTED	PLEASANTLY WILD INCOMPLETE DEMANDING RESOLUTION

SOME STUDENTS CHECK ALL TRIADS AGAINST A MAJOR TRIAD. IF THE THIRD IS LOWERED, THEY KNOW IT IS MINOR. IF THE FIFTH IS AUGMENTED, THEY KNOW IT IS AUGMENTED.

FIRST SEMESTER TRIAD DICTATION. PLAY FIRST AS ARPEGGIO, THEN AS CHORD.

1 2 3 4 5 6 7 8 9 10

M M M M A A M M M A

RECOGNITION OF SEVENTH CHORDS. THE FIRST IMPORTANT PROJECT IN THE RECOGNITION OF SEVENTH CHORDS IS DISTINGUISHING II_7 TYPE FROM DIMINISHED SEVENTH CHORDS (MARKED D_7). THE STUDENT WILL NEED TO DETERMINE FOR HIMSELF WHICH OF THE FOLLOWING SUGGESTIONS WILL BE MOST USEFUL TO HIM:

<u>CHORD</u>	<u>SOLFEGE</u>	<u>CONSTRUCTION</u>	<u>RESOLUTION</u>	<u>SOUND</u>
V_7	STRF MS!TR	MAJOR TRIAD PLUS M_7	TONIC	USUAL
II_7	RFLD MSTR LDMS	MINOR TRIAD PLUS M_7	DOMINANT	SPRIGHTLY "MAID WITH THE FLAXEN HAIR"
D_7 (VII_7 MIN.)	SITRF	DIMINISHED TRIAD PLUS D_7	↑ FA SI ↓	MORE SERIOUS THAN II_7
VII_7 MAJ.	TRFL	DIMINISHED TRIAD PLUS M_7	LIKE DOMINANT NINTH	LIKE DOMINANT NINTH
I_7	DMST FLDM	MAJOR TRIAD PLUS M_7	LISTEN FOR MAJOR SEVENTH	BOLD DISSONANCE

SECOND SEMESTER SEVENTH CHORD DICTATION. PLAY AS ARPEGGIO, THEN AS CHORD.

1 2 3 4 5 6 7 8 9 10

II_7 II_7 D_7 I_7 D_7 D_7 II_7 D_7 V_7 D_7

II_7 CHORDS D_7 CHORDS

RECOGNITION OF CHORDS IN KEY. FIRST LISTEN FOR THE BASS. WRITE IT IN SOLFEGE, JUST AS YOU WOULD ANY MELODIC DICTATION. ON THE NEXT PLAYING, USE THE FOLLOWING HINTS (FOR MAJOR KEYS) TO DETERMINE WHICH CHORD IS BEING USED.

<u>BASS NOTE</u>	<u>CHORDS</u>	<u>RECOGNITION</u>
TI	V ₆ V ₇ [♭]	DOMINANT
LA	VI IV ₆	VI IS MINOR, HAS DIGNITY
SO	I ₄ [♭] V V ₇	THIS IS THE USUAL ORDER
FA	IV II ₆ II ₅ [♭] V ₂	II ₆ LISTEN FOR <u>RE</u> IN AN UPPER VOICE II ₅ LISTEN FOR <u>DO</u> V ₂ FOLLOWED BY I ₆
MI	I ₆ III	I ₆ IS THE USUAL CHORD III IS STRONG, MINOR
RE	II II ₇	II ₇ OFTEN FOLLOWS IV LISTEN FOR <u>DO</u>

SECOND SEMESTER CHORDS IN KEY DICTATION. (STRESSING I₆ II₆ I₄[♭]) THE INSTRUCTOR PLAYS IN FOUR PARTS, IN THE KEY INDICATED.

		1	2	3	4	5	6	7	8	9	10
1. A [♭] 3/4	SOPR:	D	D	R	R	S	F	M	R	R	D
	CHORDS:	I	VI	II	V	I ₆	II ₆	I ₄ [♭]	V	V ₇	I
2. E [♭] 3/4	SOPR:	M	F	R	M	S	F	M	R	R	D
	CHORDS:	I	IV	V	I	I ₆	IV	I ₄ [♭]	V	V ₇	VI
3. E [♭] 3/4	SOPR:	M	S	F	F	M	M	M	F	R	M
	CHORDS:	I	I ₆	IV	II	III	I	VI	II ₆	V	I
4. G [♭] 3/4	SOPR:	D	D	D	T	T	D	D	R	T	D
	CHORDS:	I	VI	I ₆	III	V	VI	IV	II ₆	V	I
5. G [♭] 3/4	SOPR:	M	R	M	D	R	M	S	F	R	M
	CHORDS:	I	V	III	VI	V	I	I ₆	IV	V	I
6. G 3/4	SOPR:	M	F	R	D	D	R	D	T	T	D
	CHORDS:	I	II ₆	V	VI	IV	II	I ₄ [♭]	V	V ₇	I
7. D 3/4	SOPR:	S	S	S	L	S	S	F	M	R	D
	CHORDS:	I	I ₆	III	VI	III	I ₆	II ₆	I ₄ [♭]	V ₇	VI

RECOGNITION OF ALTERED CHORDS. REFERRING BACK TO THE LIST OF ALTERED CHORDS ON PAGE 70, WE SHALL USE IV AND bVI TO INDICATE THE CHORDS BORROWED FROM THE TONIC MINOR. UNDER ANY ROMAN NUMERAL, M WILL MEAN AN ALTERATION TO MAJOR, m AN ALTERATION TO MINOR, AND A AN ALTERATION TO AUGMENTED. M WILL ALSO INDICATE THE ALTERATION OF A II_7 TO A V_7 TYPE CHORD. D_7 WILL BE USED IN PLACE OF THE ROMAN NUMERAL TO INDICATE A DIMINISHED SEVENTH CHORD, AND A_6 WILL BE USED IN PLACE OF THE ROMAN NUMERAL FOR AUGMENTED SIXTH (OR DIMINISHED THIRD) CHORDS (SEE NUMBER 5, P. 70). N_6 MEANS NEAPOLITAN SIXTH.

<u>BASS NOTE</u>	<u>SOLFEGE</u>	<u>ALTERED CHORDS</u>	<u>RECOGNITION</u>
LA	LDIM(S)	VI VI ₇ M M	MAJOR
LU	LU DMU	bVI	MAJOR TRIAD, HAS REPOSE
	FLU D	IV ₆ M	MINOR
	RI FI LU D	A ₆	DEMANDS $\text{I}^{\frac{6}{4}}$ OR V
SI	SI TRF	D ₇	MOVES TO VI
SO	STRI	V A	AUGMENTED
FI	FI LU DMU	A ₆	DEMANDS $\text{I}^{\frac{6}{4}}$ OR V
	RFIL(D)	II ₆ II ₆ M M	MAJOR, MOVES TO V
FA	FLU D	IV M	MINOR
MI	MSI T(R)	III III ₇ M M	MAJOR, CLIMAX CHORD
	DMSI	I ₆ A	MOVES TO IV
MU	MU STU	bIII	MAJOR TRIAD, NEW KEY
RI	RI FI LA D	D ₇	BASS MOVES TO MI
RE	RFIL(D)	II II ₇ M M	MAJOR

THIRD SEMESTER ALTERED CHORD DICTATION. PLAY THREE OR FOUR TIMES, IN THE KEY INDICATED.

			1	2	3	4	5	6	7	8	9	10
1. F	3/4	SOPR:	D	D	D	R	M	R	D	R	RI	M
		CHORDS:	I	VI	IV	II ₆	I ₆	D ₇	VI	V	V A	I
2. G	3/4	SOPR:	M	S	F	F	M	R	D	DI	R	R
		CHORDS:	I	I ₆	IV	II	I ₆	D ₇	VI	VI M	II	V ₇

3. A	3/4	SOPR:	D	D	T	D	Tu	D	D	R	R	DI
		CHORDS:	I	I ₆	V ₇	bVI	bIII	I ₆	VI	V	D ₇	VI M
4. F	3/4	SOPR:	M	M	M	F	L	Lu	S	S	F	M
		CHORDS:	I	VI	VI M	II ₆	II ₅	A ₆	I ₆ 4	V	D ₇	VI
5. D \flat	3/4	SOPR:	S	L	S	S	S	Si	L	L	L	Si
		CHORDS:	I	IV	V	V A	I	I A	IV	II ₇	D ₇	III M
6. E	3/4	SOPR:	M	S	F	L	S	S	S	S	M	M
		CHORDS:	I	I ₆	IV	II ₆	V	V A	I	I ₆	III M	VI M
7. A \flat	3/4	SOPR:	D	D	T	L	S	F	M	M	F	R
		CHORDS:	I	I ₆	III	IV	V	D ₇	VI	VI M	II	V
8. D	3/4	SOPR:	M	R	S	M	M	L	L	L	S	S
		CHORDS:	I	V ₂	I ₆	III M	III ₂ M	VI ₆	II ₂	VII ₇	V ₂ 6	I
9. G	3/4	SOPR:	D	D	R	R	M	M	F	R	Ri	M
		CHORDS:	I	VI	V	V ₂	III M	VI M	II	V	V A	I
10. E \flat	3/4	SOPR:	M	F	S	M	R	D	D	D	D	T
		CHORDS:	I	V ₃ 4	I ₆	I	V ₇	VI	D ₇ (L)	A ₆ (Lu)	I ₆ 4	V
11. G \flat	3/4	SOPR:	M	Mu	M	F	S	F	M	D	T	L
		CHORDS:	I	bVI	I	IV M	I	IV M	I ₆ 4	VI	III M	IV
12. E \flat	3/4	SOPR:	M	M	F	S	L	F	S	S	S	F
		CHORDS:	I	I A	II ₂	V ₆	VI	II	V	V ₂	I ₆	V ₃ 4

SIGHT SINGING

SOLFEGE AND INTERVALS. REMARKS ON SOLFEGE AS A SIGHT SINGING METHOD WILL BE FOUND ON PAGES 8 TO 13 AND 49-50. SOLFEGE IS MUSIC IN WORDS OF ONE SYLLABLE. THESE ONE SYLLABLE WORDS ARE NAMES OF THE DIATONIC AND CHROMATIC STEPS IN THE MUSICAL SCALE. THE MOST PRACTICAL SYNONYMS FOR THESE ONE SYLLABLE SCALE DEGREE NAMES: DO RE MI FA SO LA TI, ARE THE NUMERALS, 1 2 3 4 5 6 7. MUSIC IS THE SAME WHATEVER NAMES ARE USED, JUST AS A ROSE BY ANY NAME SMELLS AS SWEET. APPARENTLY ALMOST EVERY AMERICAN KNOWS DO RE MI FA SO LA TI. EVERY MUSICIAN, WHETHER TRAINED IN SOLFEGE OR NOT, CAN EASILY UNDERSTAND THE LANGUAGE. IN THE SAME WAY, THOSE WHO ARE SOLFEGE TRAINED HAVE NO DIFFICULTY IN TRANSLATING FI IN THE MAJOR AND RI IN THE MINOR, AND CALLING THEM THE "SHARPED FOURTH SCALE DEGREES." NOTICE WHAT A PRACTICAL VOCABULARY SOLFEGE IS. THE WHOLE SET OF WORDS CAN BE LEARNED IN ONE EASY LESSON. HAVING LEARNED THEM, WE CAN SAY IN ONE SYLLABLE WHAT OTHERWISE MUST BE SAID IN MANY WORDS. FOR, IF WE USE NUMERALS, WE MUST SPECIFY THAT WE ARE TALKING ABOUT SCALE STEPS, NOT INTERVALS, NOT CHORD MEMBERS. WE NECESSARILY USE NUMERALS FOR SO MANY PURPOSES THAT IT IS A GREAT SHORT CUT AND CLARIFICATION TO HAVE A SET OF SIMPLE WORDS THAT MEAN NOTHING AND CAN MEAN NOTHING BUT SCALE STEPS.

IT IS PARTLY BECAUSE SOLFEGE HAS NOT BEEN THOUGHT OF IN THIS WAY, AS A PRACTICAL VOCABULARY, THAT IT HAS NOT BEEN MORE WIDELY, MORE THOROUGHLY, OR MORE ENTHUSIASTICALLY TAUGHT. EVEN WHERE IT HAS BEEN EFFECTIVELY USED AS A BEGINNING SIGHT SINGING METHOD, THERE HAS RARELY BEEN AN UNDERSTANDING OF HOW TO MAKE IT THE INDISPENSABLE TOOL OF THE INSTRUMENTALIST AS WELL AS THE VOCALIST, OF THE ADVANCED AS WELL AS THE BEGINNING STUDENT.

THE VACUUM CAUSED BY THIS LACK OF FAITH IN OR UNDERSTANDING OF SOLFEGE HAS BEEN IMPERFECTLY FILLED IN MANY SCHOOLS BY A TOTAL RELIANCE ON INTERVALS. IT SEEMS LIKE SUCH A SIMPLE METHOD: THE METHOD OF SINGING EACH NOTE AT A CERTAIN INTERVAL ABOVE OR BELOW THE NOTE IMMEDIATELY PRECEDING. THE GREAT FAILING IS THAT AFTER ONE MISTAKE THE SINGER IS LOST FROM THERE ON TO THE END OF THE MELODY. IT IS TRUE THAT THE ABILITY TO RECOGNIZE OR SING A DOZEN OR SO INTERVALS IS ONE OF THE INDISPENSABLE TOOLS OF AN ACCOMPLISHED READER. BUT IT IS THE LOCATION OF A CERTAIN NOTE IN A KEY WHICH WILL MOST SURELY PUT THE SINGER BACK ON THE RIGHT TRACK, ONCE LOST.


THERE ARE CERTAIN SITUATIONS IN WHICH THE SINGER IS UNABLE TO RELY ON HIS KEY SENSE, AND, IN SUCH SITUATIONS, INTERVALS ARE HIS ONLY RECOURSE. THE COMMONEST OF SUCH SITUATIONS IS THE ONE IN WHICH THE MUSIC MODULATES TEMPORARILY TO A KEY FOREIGN TO THE SIGNATURE. WHERE THIS OCCURS AND THE SINGER

RUNS INTO TROUBLE IN HIS INTERVAL SINGING AND GUESSING, HE IS GENERALLY CORRECTED AND TAUGHT THE TROUBLESOME PASSAGE BY ROTE OR WITH THE AID OF A PIANO. A BETTER METHOD WOULD BE TO POINT OUT TO THE SINGER WHAT THE TEMPORARY KEY IS. THE SINGER CAN THEN CORRECT HIMSELF. THIS IS FAR BETTER TRAINING IN READING. TEACHING DIFFICULT PASSAGES BY ROTE IS NO TRAINING AT ALL.

TRAINING IN THE SOUND OF INTERVALS IS AN INDISPENSABLE PART OF THE DEVELOPMENT OF SIGHT SINGERS AND ALL MUSICIANS. BUT INTERVALS ARE NOT ENOUGH. SOLFEGE TEACHES NOT ONLY INTERVALS, BUT INTERVALS IN THEIR KEY RELATIONSHIP. ONE MAY SAY THAT A PERFECT FOURTH IS A PERFECT FOURTH. BUT A PERFECT FOURTH FROM SO TO DO IS FAR DIFFERENT FROM A PERFECT FOURTH FROM DO TO FA. NO ONE EVER MISSES SO TO DO IN READING MUSIC, BUT DO TO FA IS RELATIVELY DIFFICULT. YOU CANNOT SING, YOU CANNOT READ MUSIC SILENTLY, BY INTERVALS ALONE.

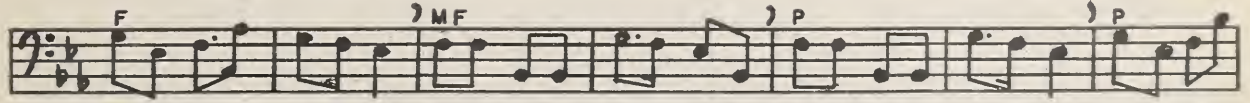
BASS CLEF SIGHT SINGING. NEITHER WOMEN NOR MEN, ESPECIALLY TENORS, GET ENOUGH TRAINING IN SIGHT SINGING IN THE BASS CLEF. SUCH TRAINING IS A VALUABLE PREPARATION FOR THE READING, WRITING, OR APPRECIATION OF POLYPHONIC MUSIC. THE MELODIES IN THE SECTION FOLLOWING ARE NOT TYPICAL BASS PARTS, BUT WILL DEVELOP A FEEL FOR THE VOICE RANGE. THEY ARE TO BE READ AN OCTAVE HIGHER BY WOMEN, JUST AS THE TREBLE CLEF IS READ AN OCTAVE LOWER BY MEN. MANY OF THESE MELODIES WERE WRITTEN BY MUSICIANSHIP STUDENTS, WHOSE INITIALS ARE GIVEN. THE SOLFEGE IS WRITTEN IN BELOW. THE PRACTICE OF WRITING IN THE SOLFEGE, AT LEAST FOR DIFFICULT INTERVALS, IS TO BE RECOMMENDED. WITH THE SOLFEGE WRITTEN IN, HALF THE BATTLE IS WON: THE ANALYSIS IS SOLVED, AND ALL THAT REMAINS IS TO SING THE CORRECT PITCH.

1. WP. MF



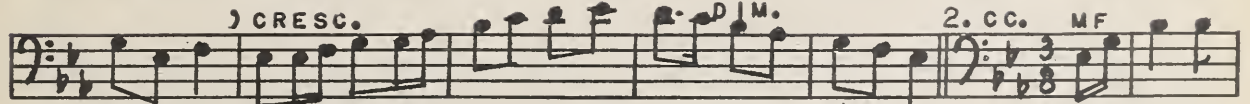
M D R S M D R M D R S M D R M M F S S F M M F S S F

F



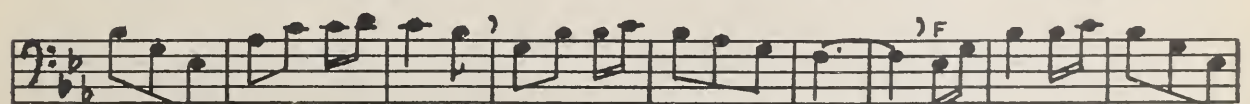
M D R F M R D R R S S M R D S R R S S M R D M D R S

CRES.



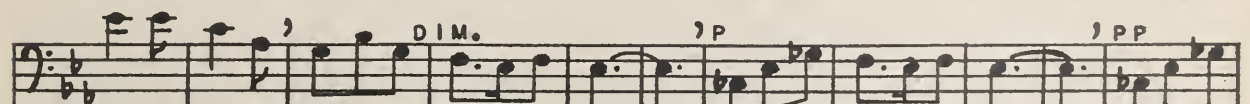
M D R D D R M M F S L T D T L S F M R D

2. CC. MF



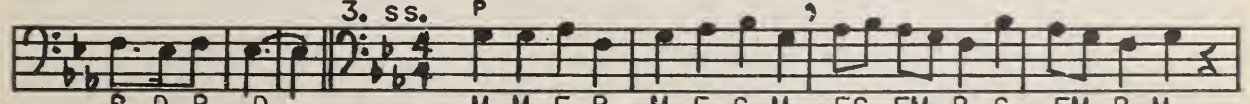
S M D F L L T L S M S S L S F M R D M S S L S M D

DIM.



D D L F M S M R D R D L U D M U R D R D L U D M U

3. ss. P



R D R D M M F R M F S M F S F M R S F M R M

CRESC. ¹F RIT. 4. RG. MF ¹P

M R D S LL SF F M F L S D MR DT D S L SF M S D

¹CRESC. ¹DIM. PP CRESC.

R F T DM S S S L SF M S D R S T D D TD RM FR

¹MF ¹DIM. RIT. PP

DR MF SM FM RD TR DT DM S S L SF M S D R SL TS D

5. DD. MP ¹MF CRESC.

M L M S RM FR MD RD TL TD R D L T Si L D T L S

¹DIM. ¹P CRESC. ¹RIT.

F SL S D F SL S DR M D R D L Fi L R M Fi Si L M FM RD

F 6. ED. P ¹MF

T Si L M TL D D TSi T L LRM F F F MDi M R RMF

¹P 7. JP. MF

M T T DR R D D TL M R SFM L S D TTU L RF

CRESC. ¹DIM. ¹F

TLT DS MS D TTU L RF T L T D M S FM R S RF M R D

MF RIT.

8. SC. P

M S FM RS RF MD T L T D D M S LT DT DL S M

CRESC. ¹F ¹DIM. ¹P CRESC.

FS LT DR MR D TR D L M LD TL Si M Si T L Si L M LD TL

¹F ¹MF ¹F

Si T M D M S LT DT DL S M FS LT DR MR D TR D

9. SC. DORIAN ¹P ¹MP

RR L S LL R LT DT L RR L S LL DL TS L R DD RR L


¹F RIT.

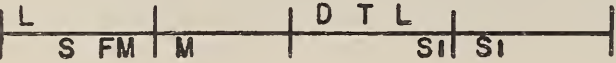
SS LF R R LT DL TS L LF R


THREE PART ROUND. GROUP 1: SING LINES 1, 2, 3, 1, 2
 GROUP 2: SING LINES 1, 2, 3, 1
 GROUP 3: SING LINES 1, 2, 3
 ALL HOLD FINAL NOTE

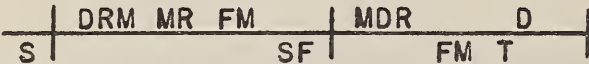
1.


BACH THEMES. THESE MAY BE USED FOR SIGHT SINGING OR DICTATION. MELODIES RANGE FROM A TREBLE KEYNOTE FROM C TO B (PAGE 11) OR A BASS KEYNOTE FROM A TO G. RAISED NOTES ARE IN A HIGHER OCTAVE.


1. 3/4 

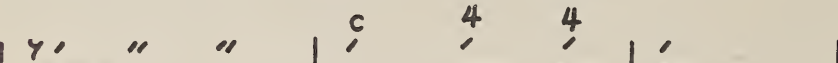
3b 

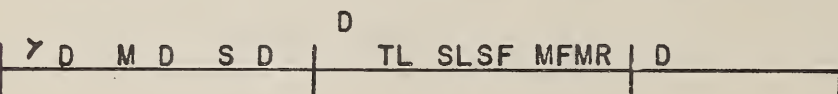
2. 4/4 


3b 


3. 3/4 

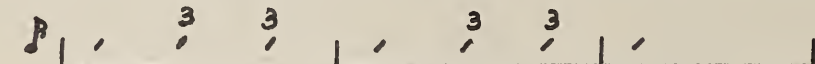
1b 

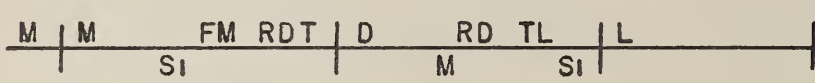
4. 3/4 

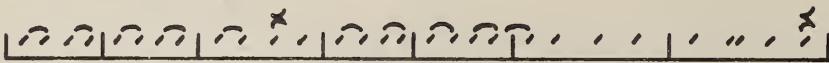
1b 

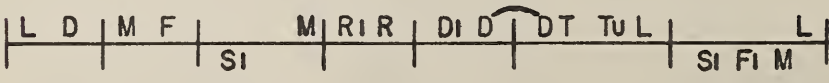
5. 4/4 


2# 

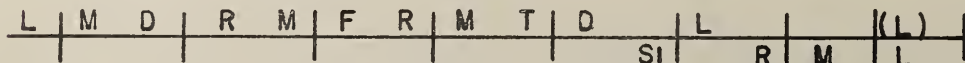
6. 3/4 

1b 

7. 4/4 

3b 

8. 3/4 

3b 

1. KOMM SÜSSER TOD
2. WACHET AUF
3. D MINOR CONCERTO
4. 2 PART INVENTION

5. PARTITA NO. 1, BOURRÉE
6. PARTITA NO. 1, COURANTE
7. MUSIKALISCHE OPFER
8. PASSACAGLIA IN C MINOR

TESTS

SIGHT SINGING TEST. STUDENTS COME AS ARRANGED BY THE INSTRUCTOR TO A ROOM WHERE THEY WILL NOT BE HEARD BY THE OTHERS WHO ARE TO TAKE THE TEST. THEY ARE GIVEN THE FOLLOWING INSTRUCTIONS BEFOREHAND.

1. EACH MELODY BEGINS ON THE KEYNOTE.
2. THE BEGINNING NOTE, DO OR LA, IS SUNG BY THE INSTRUCTOR (OR PLAYED ON THE PIANO).
3. IT IS WISE TO ESTABLISH EACH NEW KEY BY VOCALIZING D M S D (PAGE 12) BEFORE SINGING THE MELODY.
S
4. YOU MAY STOP AND CORRECT YOURSELF ON ANY NOTE WITHOUT STARTING FROM THE BEGINNING AGAIN.
5. SINGING STYLE IS NOT SCORED. THE SCORING IS ONLY ON THE CORRECT PITCHES SUNG AND THE TOTAL AMOUNT OF TIME TAKEN.

THE INSTRUCTOR HAS A PRINTED OR MIMEOGRAPHED SHEET FOR EACH STUDENT, LIKE THE ONE SHOWN. THE SHEET FOR THE STUDENT HAS THE MELODIES ONLY, WITHOUT THE HEADING OR ITEM NUMBERS. THE INSTRUCTOR HANDS THE TEST TO THE STUDENT AS THE LATTER ENTERS. IT IS BETTER FOR THE STUDENT TO REMAIN STANDING AND HOLD THE MANUSCRIPT. THE STOP-WATCH IS STARTED (IT MAY CONVENIENTLY REMAIN HIDDEN IN A PARTLY OPENED DESK DRAWER) AS THE FIRST KEYNOTE IS GIVEN. AS THE STUDENT SINGS, THE INSTRUCTOR MARKS THE WRONG NOTES, AND, IF POSSIBLE, INDICATES WHAT THE STUDENT SANG IN PLACE OF WHAT WAS WRITTEN. AT THE CONCLUSION OF THE TEST THE INSTRUCTOR NOTES THE TOTAL TIME TAKEN, SO ONE POINT FOR EACH 20 SECONDS OVER TWO MINUTES CAN BE SUBTRACTED FROM THE SCORE. IF THE SINGER TAKES 4 MINUTES AND 20 SECONDS, SEVEN POINTS WILL BE SUBTRACTED. AS THERE ARE 100 NOTES IN THE TEST, THE PERFECT SCORE IS 100.

IDENTICAL SIGHT SINGING TESTS MAY BE USED AT THE BEGINNING AND END OF THE SEMESTER WITHOUT FEAR THAT THE MELODIES WILL BE REMEMBERED. STUDENTS ARE ENCOURAGED TO SING SOLFEGE, RATHER THAN A NEUTRAL SYLLABLE. THEY MAY BE LESS COMFORTABLE TRYING TO THINK OF THE SOLFEGE, BUT THE EFFORT FORCES THEM TO REMEMBER THE KEY AND TENDS TO ELIMINATE THE PLEASANT GUESSING THAT CHARACTERIZES THE USUAL SIGHT SINGING. THERE IS NO REDUCTION IN THE SCORE FOR REVERTING TO HUMMING OR AH FOR A SINGLE NOTE, OR, IN FACT, FOR THE ENTIRE TEST. THE USE OF SOLFEGE, HOWEVER, CAN (IN THE WORDS OF FRANCIS BACON IN NOVUM ORGANUM) "ESTABLISH PROGRESSIVE STAGES OF CERTAINTY."

SIGHT SINGING TEST 1c

NAME _____ IT FT PITCH. . . _____
 DATE _____, 19____ TIME _____ M _____ S _____
 GRADE. . . _____

1.

2.

3.

4.

5.

6.

7.


THIS SIGHT SINGING TEST IS NOT ONLY AN OBJECTIVE TEST OF THE RELATIVE PITCH FACTOR IN SIGHT SINGING SKILL, BUT ALSO PROVIDES A WAY OF STUDYING THE DEGREE OF DIFFICULTY OF SPECIFIC DOWNWARD INTERVALS IN KEY. EACH OF THE ITEMS IN THIS TEST APPEARS TWICE. THE ITEMS, WHICH ARE ALL DOWNWARD INTERVALS, ARE AS FOLLOWS:

- | | | |
|------|------|------|
| 1. D | 4. L | 7. S |
| S | M | R |
| 2. D | 5. L | 8. F |
| M | F | R. |
| 3. D | 6. R | 9. R |
| L | T | L |
| | S | |

FIRST SEMESTER WRITTEN TEST

NUMBER _____

SCORED BY _____

I. RHYTHMIC DICTATION3/4 4/4 9/8 II. MELODIC DICTATION4/4 4/4 1
2
3
4
5
6
7
8III. INTERVALS M2, M2, M3, M7, P5, ETC.

100-

1 2 3 4 5 6 7 8 9 10

IV. TRIAD TYPES M, m, A

1 2 3 4 5 6 7 8 9 10

V. MINOR KEY SIGNATURES

6# 1b 5b 3# 4b 2# 4# 5# 6b 2b

VI. ROOT POSITIONSOLFEGESPELLING

STM SFTR TFRS MDL LFD ECAG GBED CAFD DAFB BECG

VII. INTERVALS (UPWARD) IN SOLFEGE EXAMPLE: DR=M21 2 3 4 5 6 7 8 9 10
SIL MS LSI SM DSI SID FM FSI FT SIF

VIII. COMPLETION

1. G# MELODIC MINOR SCALE (UP) IS G# _____

SCORING THE TEST. THIS TEST MAY BE SCORED BY EXCHANGING PAPERS. EACH STUDENT IS GIVEN A NUMBER, AND DOES NOT WRITE HIS NAME ON THE TEST. RHYTHMIC DICTATION IS SCORED ONE POINT PER HALF MEASURE, AS INDICATED ON THE BLACKBOARD BY THE INSTRUCTOR, MAKING A TOTAL OF 12 POINTS. MELODIC DICTATION IS SCORED ONE POINT PER NOTE. WITH 22 COMPLETION QUESTIONS, THE TOTAL SCORE IS 100. THE SCORER MARKS THE ERRORS IN EACH SECTION AND NOTES THEM AFTER THE PROPER NUMBER AT THE TOP RIGHT. THE ERRORS ARE SUBTRACTED FROM 100 TO GIVE THE FINAL SCORE.

ASSIGNMENTS

FIRST SEMESTER.

<u>SESSION AND DATE</u>	<u>FOLK SONG BOOK 1</u>	<u>TEXT CHAPTER</u>	<u>WRITTEN ASSIGNMENT</u>	<u>TESTS FOR GRADE</u>
1 _____ 2 _____	[SEASHORE TESTS, TESTS OF MUSICAL BACKGROUND, INITIAL SIGHT SINGING TEST, AND EXPLANATION]			
3 _____ 4 _____	P. 1,2 P. 3,4	1-3 4,5		
5 _____ 6 _____	P. 5,6 P. 7,8	6,7 8	1	
7 _____ 8 _____	P. 9,10 P.11,12	9 10	2 3	
9 _____ 10 _____	P.13,14	11 12	4	WRITTEN TEST 1 SOLFEGE SOLO 1
11 _____ 12 _____		13 14	5 6	
13 _____ 14 _____	<u>BOOK 2</u> P. 1,2 P. 3,4	15 16		WRITTEN TEST 2 ORAL TEST 1
15 _____ 16 _____		17 18	7 8	
17 _____ 18 _____	P. 5,6 P. 7,8	19	9 10	
19 _____ 20 _____				WRITTEN TEST 3 SOLFEGE SOLO 2
21 _____ 22 _____	P. 9,10 P.11,12		11 12	
23 _____ 24 _____				WRITTEN TEST 4 ORAL TEST 2
25 _____ 26 _____	P.13,14 P.15,16		13 14	
27 _____ 28 _____	P.17,18		15	SINGING STYLE RHYTHM
29 _____ 30 _____				SIGHT SINGING WRITTEN TEST 5

FIRST SEMESTER WRITTEN ASSIGNMENTS. ASSIGNMENTS ARE TO BE COMPLETED ON TYPEWRITER SIZE PAPER OR MANUSCRIPT AND KEPT IN A LOOSE LEAF NOTE BOOK. THEY MAY BE CORRECTED BY OTHER STUDENTS AT THE BEGINNING OF THE CLASS SESSION, OR BY THE INSTRUCTOR OR A READER. THEIR FUNCTION IS PRACTICE IN CERTAIN TECHNIQUES, ALTHOUGH A GRADE MAY BE GIVEN THE NOTE BOOK AT THE END OF THE SEMESTER.

1. p.17, No. 1.
2. ORIGINAL 4 MEASURE RHYTHMS IN $2/4$, $3/4$, $4/4$, $6/8$, $9/8$, $12/8$, FIRST IN SHORTHAND, THEN COMPLETED, USING DIVIDED BEATS, TIES, PATTERNS A, A, B, B.
3. p.23, 24, No. 2 AND 3.
4. p.29, No.1 (START WITH Bb), 2 AND 3.
5. SPELL I V_7 IV IN KEYS OF p.32, No.1, IN THIS FORM:

<u>KEY</u>	<u>I</u>	<u>V_7</u>	<u>IV</u>
Cb	Cb Eb Gb	Gb Bb Db Fb	Fb Ab Cb
6. p.37, No.2. START AND END WITH LA, USING THE FORM ON BOTTOM OF p.34 BEST FOR VOICE RANGE. DO NOT GO LOWER THAN Bb .
7. ARRANGE I, VI, IV, II, V, I FOR FOUR VOICES IN G MAJOR, E MAJOR, $F\#$ MAJOR AND Db MAJOR, WITH MELODY: $3/4$ M M F I F R M
8. p.38, No. 3, USING L L SI L IN THE MELODY.
9. USE A B C D E F G (UNALTERED) AS THE ROOT, THIRD AND FIFTH OF MAJOR TRIADS, AS SHOWN:

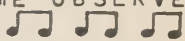
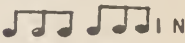




<u>ROOT</u>	<u>THIRD</u>	<u>FIFTH</u>
A C $\#$ E	F A C	D F $\#$ A
B	B	B
10. USE THE SEVEN LETTERS AS ROOT, THIRD, AND FIFTH OF MINOR TRIADS.
11. SPELL I V_7 IV IN THESE MINOR KEYS: D, G, C, F, Bb , Eb , $G\#$, $C\#$, $F\#$, B, E. (I AND IV ARE MINOR TRIADS).
12. SPELL THE MELODIC MINOR SCALE VERTICALLY IN THE TWELVE KEYS OF NO. 11 ABOVE, SPACING ACCORDING TO WHOLE AND HALF STEPS.
13. PLACE D, M, M AND A 2NDS, 3RDS, D, P, A 4THS, ETC., THROUGH 9THS, ON THE STAFF, USING B ON THE 2ND LINE OF THE BASS CLEF AS THE LOWER NOTE.
14. PLACE THE TWELVE MAJOR AND THEIR RELATIVE MINOR SCALES ON THE STAFF, PUTTING THE ACCIDENTALS IN THE SIGNATURE BEFORE EACH NOTE.
15. p.5, No. 1, OR EXPLAIN HOW YOU WILL BE ABLE TO MAKE USE OF WHAT YOU HAVE LEARNED IN THIS COURSE.

SECOND SEMESTER ASSIGNMENTS.

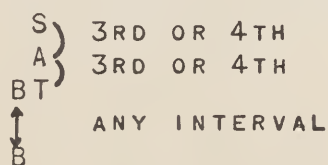
<u>SESSION AND DATE</u>	<u>FOLK SONG BOOK 3</u>	<u>TEXT, PAGES</u>	<u>WRITTEN ASSIGNMENT</u>	<u>TESTS FOR GRADE</u>
1 _____	(INITIAL SIGHT SINGING TEST)			
2 _____	P. 1,2	1-17		
3 _____	P. 3,4	18-25	1	
4 _____	P. 5,6	26-32	2	
5 _____	P. 7,8	33-38	3	
6 _____	P. 9,10	39-48	4	
7 _____	P. 11,12	49-57	5	
8 _____	P. 13,14	58-59	6	
9 _____				WRITTEN TEST 1
10 _____				SOLFEGE SOLO 1
11 _____	P. 15,16	59-60	7	
12 _____	P. 17-19	61-62	8	
13 _____				WRITTEN TEST 2
14 _____				ORAL TEST 1
	<u>BOOK 9</u>			
15 _____	P. 1,2	62-63	9	
16 _____	P. 3,4	64	10	
17 _____	P. 5,6	64-67	11	
18 _____	P. 7,8	87&96	12	
19 _____				WRITTEN TEST 3
20 _____				SOLFEGE SOLO 2
21 _____	P. 9,10	68-69	13	
22 _____	P. 11,12	70	14	
23 _____				WRITTEN TEST 4
24 _____				ORAL TEST 2
25 _____	P. 13,14	71-73	15	
26 _____	P. 15,16	74-75	16	
27 _____	P. 17-23			SINGING STYLE
28 _____				RHYTHM
29 _____				SIGHT SINGING
30 _____				WRITTEN TEST 5

RHYTHM TEST AND SOLFEGE SOLO. THE RHYTHM TEST CONSISTS OF COUNTING AND CLAPPING RHYTHMS, SUCH AS P. 77 AND 78. FOR THE SOLFEGE SOLO, THE STUDENT PREPARES A CLASSIC OR POPULAR SONG OF HIS OWN CHOOSING, SINGING IN SOLFEGE FROM MEMORY. IN THE SECOND AND THIRD SEMESTERS, THE SONG SHOULD BE MINOR OR CONTAIN MANY ALTERATIONS, BUT AVOID REMOTE MODULATIONS.

SECOND SEMESTER WRITTEN ASSIGNMENTS.

1. ORIGINAL RHYTHMS, AS ON PAGE 90. IN COMPOUND TIME OBSERVE CORRECT GROUPING, SO THE ACCENT CAN BE SEEN.  IS CORRECT IN 3/4 BUT NOT IN 6/8. IT SHOULD BE  IN 6/8.  IS NINE EIGHTH NOTES, BUT SHOULD BE WRITTEN 9/8 . BE CAREFUL TO WRITE PATTERN A  NOT . WHEN TWO NOTES ARE TIED, THE FIRST IS GENERALLY THE LONGER NOTE.

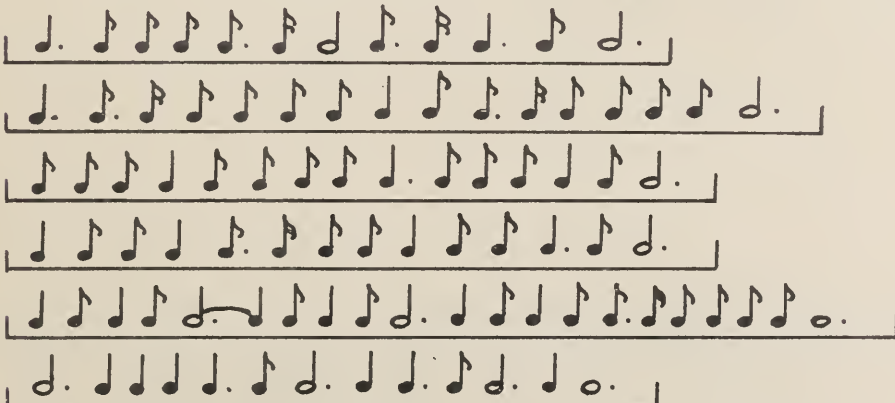
2. P.29, No. 1, ROMAN NUMERALS I III VI IV V I AND MELODY 3/4 M M M | F R M. GOING FROM IV TO V, DO NOT JUMP DOWN A SEVENTH FROM FA TO SO. CONNECT SOPRANO AND ALTO WITH ONE UPWARD STEM AND TENOR AND BASS WITH ONE DOWNWARD STEM. USE LEDGER LINES DOWN FROM TREBLE STAFF FOR ALTO AND UP FROM BASS FOR TENOR. BE CAREFUL THAT THE INTERVAL FROM ALTO TO TENOR IS NOT MORE THAN A FOURTH. THE BASS MAY BE ANYWHERE FROM UNISON WITH THE TENOR TO A WIDE INTERVAL:



3. SPELL ASCENDING AND DESCENDING MELODIC MINOR SCALES IN THE KEYS OF P.32, No. 1, OMITTING C \flat , G \flat AND D \flat .



4. P.38, No. 3, ROMAN NUMERALS I VI III IV V I AND MELODY 3/4 L L S F M M.

5. WRITE THE FOLLOWING RHYTHMS WITH SUITABLE SIGNATURES AND BARS. LOOK FOR LONGER NOTE VALUES AT THE BEGINNINGS AND ENDS OF MEASURES AND PHRASES. WATCH FOR TYPICAL RHYTHMIC FIGURES, SUCH AS SMALL A, AND REPETITION OF RHYTHMS.



6. SPELL DORIAN SCALES ON F, G, A \flat , B \flat , C \sharp , E \flat , AND PHRYGIAN SCALES ON D, F, F \sharp , G AND A.

7. SPELL PENTATONIC SCALES IN A, B, C, D, E, F, G, G \flat MAJOR AND E \flat MINOR. SPELL AN ASCENDING AND DESCENDING CHROMATIC SCALE ON D.

8. PLACE THE FOLLOWING CHORDS ON THE STAFF WITH SO IN THE SOPRANO, AND THREE UPPER VOICES AS CLOSE AS POSSIBLE (BUT DO NOT DOUBLE THE THIRD): B \flat : V $_2$, A \flat : V $^{\frac{6}{5}}$, D: V $^{\frac{4}{3}}$, G: V $^{\frac{4}{3}}$, A: V $_2$, B: V $^{\frac{6}{5}}$, D \flat : V $_2$. SPELL THE CHORDS BELOW, AS ON PAGE 62. KEEP THE SOPRANO LOW ON THE STAFF. SECONDS AND FIFTHS ARE POSSIBLE INTERVALS BETWEEN THE THREE UPPER VOICES. ALSO SPELL V $^{\frac{6}{5}}$, V $^{\frac{4}{3}}$, AND V $_2$, IN THE SAME SEVEN KEYS IN ROOT POSITION, UNDERLINING THE BASS NOTE, E.G. C: V $^{\frac{6}{5}}$ =G B D F, V $^{\frac{4}{3}}$ =G B D F.
9. WRITE TEN SERIES OF CHORDS AS ON P.97, BUT WITHOUT SOPRANO.
10. P.64, No. 1. WHEN TWO NOTES A SECOND APART ARE CONNECTED BY ONE STEM, THE UPPER NOTE IS TO THE RIGHT: ; WITH TWO STEMS THE UPPER NOTE IS ON THE LEFT: .
11. WRITE P.67, No. 2. SPELL D $_7$ CHORDS ON THE SAME PITCHES.
12. USE THE SEVEN LETTERS AS ROOT, THIRD, FIFTH AND SEVENTH OF 11 $_7$ AND D $_7$ CHORDS. SEE P. 109, No. 9.
13. SPELL IV \flat VI I V IN 12 KEYS, 1 TO 6 FLATS, 6 TO 1 SHARPS.
M M A A
14. WRITE THE AUGMENTED SIXTH CHORD, RI FI LU D IN 12 KEYS, WITH ENHARMONIC SPELLING AS V $^{\frac{4}{3}}$ IN A NEW KEY.
F: G \sharp B \flat D \flat F EQUALS ENHARMONICALLY G \flat : A \flat C \flat D \flat F.
15. SPELL THE CHORDS ON P. 73 (EXCLUSIVE OF PEDAL POINT) IN ROOT POSITION AND DENOTE THE TRIAD OR SEVENTH CHORD TYPES:
MEASURE 1: B D F \sharp , MINOR; E G B, MINOR; D \sharp F \sharp A, DIM.
MEASURE 2: E G B, MINOR; E F \sharp A, E IS A SUSPENSION; ETC.
16. ONE PAGE, TYPED OR LEGIBLE, ON HOW YOU WILL USE WHAT YOU HAVE LEARNED IN THIS COURSE.

THIRD SEMESTER WRITTEN ASSIGNMENTS.

1. P.29, No. 1, IN OPEN POSITION: S-A, 5TH OR 6TH
A-T, 5TH OR 6TH
T-B, ANY INTERVAL
2. P.38, No. 1, IN OPEN POSITION, WITH SOPRANO: D R T D.
3. MAKE UP SIX ORIGINAL COMPLETION QUESTIONS AND ANSWERS LIKE THIS:
(1) QUESTION: C \sharp UP M6 , DOWN M3 , UP A4 , UP D3 .
ANSWER: A F B D \flat

4. WRITE A DORIAN, A PHRYGIAN, A MAJOR PENTATONIC AND A MINOR PENTATONIC MELODY, EACH MELODY ABOUT 16 MEASURES. USE RHYTHMIC REPETITION, SEQUENCE AND GOOD PHRASING. BE SURE THE MODAL KEYNOTE IS ESTABLISHED BY USE OF THE TONIC TRIAD IN THE MELODY LINE OR A SIMILAR DEVICE. USE PHRASE AND EXPRESSION MARKS. MAKE THIS AN EXERCISE ALSO IN NEAT MANUSCRIPT.
5. WRITE I VI IV II, $I\frac{6}{4}$ V I WITH SOPRANO 4/4 S L L L S S S IN OPEN POSITION IN SIX KEYS, 1 TO 6 FLATS.
6. SPELL III $\frac{7}{b}$ VI $\frac{7}{b}$ II $\frac{7}{b}$ V $\frac{7}{b}$ D $\frac{7}{b}$ (S I T R F) IN 6 KEYS, 6 TO 1 SHARPS.
7. SPELL THE 18 ALTERED CHORDS ON P.98, UNDERLINING THE BASS NOTE, IN C MAJOR, D \flat AND F \sharp .
8. WRITE TEN SERIES OF DIATONIC CHORDS AS ON P.97, BUT WITHOUT SOPRANO, USING OTHER INVERSIONS AND WRITING THE SOLFEGE OF THE BASS BELOW. AVOID THE AUGMENTED FOURTH FA TO TI IN THE BASS LINE.
9. AS NO. 8, ABOVE, USING ALTERED CHORDS, AS ON P.99.
10. MODULATE TO FOUR KEYS BY LOWERING BY A HALF STEP, THE ROOT THIRD, FIFTH AND SEVENTH OF DIMINISHED SEVENTH CHORDS ON C \sharp , E AND F \sharp .

CHORD	ALTERATION	V_7	I
C \sharp E G B \flat	C \sharp E G B \flat	C E G B \flat	F A C
	C \sharp E \flat G B \flat	E \flat G B \flat D \flat	A \flat C E \flat
11. ORIGINAL RHYTHMS AS ON P.91. MAKE IT NEAT.
12. TREATING THE FIRST MELODY ON P.101 AS A BARITONE OR TENOR PART, WRITE SOLFEGE FOR A BASS PART BELOW, USING UNISONS, 3RDS, 5THS (BUT AVOID PARALLELS) 6THS, OCTAVES, AND 10THS, BETWEEN THE VOICES:

TENOR M D R S | M D R

3 6 5 8

BASS D | D

M S S | M S
13. CONVERT P.104 TO BASS CLEF NOTATION.
14. IN SIX MINOR KEYS, 1 TO 6 FLATS, RESOLVE THE NEAPOLITAN SIXTH CHORD ON THE STAFF IN OPEN POSITION, TO $I\frac{6}{4}$ V.
15. SPELL THE FOLLOWING CHORDS FROM THE BASS UP, NOT IN ROOT POSITION. MAJOR KEYS: A: V_9 , E \flat : V_5^7 , D: V_2^{10} , G \flat : V_7^{13} , E: V_5^{\sharp} . MINOR KEYS: B: V_9 , F: V_5^7 , A \flat : V_2^{10} , G: V_7^{13} , D \sharp : V_5^{\sharp} , A: V_2^7 . $\frac{7}{5}$ AND $\frac{10}{2}$ ARE INVERSIONS OF NINTH CHORDS. $\frac{13}{7}$, $\frac{11}{6}$ AND $\frac{7}{2}$ ARE ADDED SIXTH CHORDS.
16. ONE PAGE ESSAY ON PRACTICAL APPLICATIONS OF DICTATION TECHNIQUES.

THIRD SEMESTER ASSIGNMENTS.

<u>SESSION AND DATE</u>	<u>FOLK SONG BOOK 6</u>	<u>TEXT, PAGES</u>	<u>WRITTEN ASSIGNMENT</u>	<u>TESTS FOR GRADE</u>
1 _____	(INITIAL SIGHT SINGING TEST)			
2 _____	P. 1,2	1-25		
3 _____	P. 3,4	26-32	1	
4 _____	P. 5,6	33-38	2	
5 _____	P. 7,8	39-57	3	
6 _____	P. 9,10	58-60	4	
7 _____	P. 11,12	61-64	5	
8 _____	P. 13,14	67&87	6	
9 _____				WRITTEN TEST 1
10 _____				SOLFEGE SOLO 1
11 _____	P. 15-17	68-70	7	
12 _____	P. 18-20	97	8	
13 _____				WRITTEN TEST 2
14 _____				ORAL TEST 1
	<u>BOOK 10</u>			
15 _____	P. 1,2	98-99	9	
16 _____	P. 3,4	71-73	10	
17 _____	P. 5,6	74-78	11	
18 _____	P. 7,8	101-103	12	
19 _____				WRITTEN TEST 3
20 _____				SOLFEGE SOLO 2
21 _____	P. 9-11	104	13	
22 _____	P. 12-14		14	
23 _____				WRITTEN TEST 4
24 _____				ORAL TEST 2
25 _____	P. 15-17		15	
26 _____	P. 18-20		16	
27 _____				SINGING STYLE
28 _____				RHYTHM
29 _____				SIGHT SINGING
30 _____				WRITTEN TEST 5

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